Displayer 04

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12,00 EUR

Exhibiting as a Reconfiguration

Reconfiguration through the means of presentation—that is through a change of framing or an adaption to a specific situation—is the starting point for Displayer 04. Examining the exhibition as a reconfiguration and an update of a work or prior exhibiting situation, one comes to question the museum's display strategies and curatorial practices. Considering exhibition making as a creation of situations where relations between ideas, objects, actions, and authors are not merely presented but produced, a display is not only to be understood as an act of disclosure, but also as an act of authoring, framing, and negotiating content.

Presenting works in a new context, in a new configuration, in a space different than their original production or adjusted to a specific form of presentation, exhibition makers create a situation that not only allows one to examine a piece anew, but also requires considering the exhibit as part of a new configuration of elements. Hence, one could say that in contrast to conservation, exhibiting does not maintain something for availability but, through translation, produces anew. While exhibiting and publishing give access, both also reorganise the meaning of the material displayed. An extension of merely making available, displaying generates a moment of reconfiguration.

Particularly with regard to the creation of installations, as well as the presentation of performances, the exhibiting situation occurs in the form of an event at which the space of presentation is also the scene of production. How can works be exhibited that come into being as an action, a happening, or a performance, and what are the conditions for the presentation of environments or other site-specific installations? How can spatial and time-based works, but also artistic actions that were once conceptualized as ephemeral events and considered anti-museal, become manifest in the exhibition space? The relation between a piece's production, its presentation, and the event's documentation used as a work's agent, highlight the sensitive connection between the event and the museum. Besides recording and presentation through media, the means of performative continuation and reproduction make clear that reexhibiting creates an update. The question of reconfiguration, that applies to every retrospective or group exhibition, challenges the notion of display, inserting a performative impulse.

The act of presentation through publishing and exhibiting—or more precisely through contextualizing, framing, displacing, and reorganizing—transforms the exhibited material. Reconfiguring a work's presentation does not render prior presentations obsolete. It is rather to be understood as an offer for reexamination, an invitation to partake in reconsidering a work against the background of former spatial manifestations, medial representations, or other contextualisations. It can also stem from necessities of museal presentation and exhibition production. Yet the process of exhibiting has to be carefully examined: framing other authors' works does not merely contextualise selected positions within a space of presentation, but also translates artistic practices within a curatorial mode of production. The auctorial gesture of framing can only exist as an engagement with content. The reconfiguration of

exhibits through exhibiting, publishing, representing, documenting, or reperforming goes beyond the practice of faciliating or displaying something given. The creation of a framework, or the implementation into such, can be seen as a form of translation and transformation, hence curatorial design and the work with other authors' works should be negotiated as such.

While interweaving the authoring of an exhibition's framing and implementing modifications to the manifestation of works appears, in museum exhibitions, to be indispensible, artists and curators have developed strategies that make the idea of a reconfiguration productive for their respective practices. A context of restaged performances and the problem of the medial representation of ephemeral works, prompts one to reconsider the concept of conservation as a process of ongoing translation. At the same time, one has to question to what extent performative and process-oriented works can be preserved through medial reproduction or be produced and staged within a space of conservation.

With the transformation of ephemeral events into site-specific installations, **Joan Jonas**'s ongoing translation of processes into various media and differing and specifically-developed versions of works helps to shift the focus on to the presentation's context and its modes of presentation. In **Set As Sculpture**, she discusses works in museal collections that transform narratives and choreographic elements from her performances into autonomous manifestations, interrelating materials used in different works, such as props and elements of stage design, video, and documentary media.

Displacement is rendered visible as an inherent practice when working with authored as well as unauthored material. Transformative processes of visualisation and translation, such as perception, interpretation, or projection are a central interest for **Ana Torfs** taking existing texts like a play script or a film dialogue as a starting point for her installations, videos, or photographic series. Accompanying the interview **Dissection (Every Place Has Its Story)**, her photographic documentation of two retrospective exhibitions tries to transmit the specific configuration of installed works in two venues into the format of the print publication.

Choreographing You reflects on a sequence of three exhibitions that deal with the interrelation between art, dance, performance, and choreography, curated by **Stephanie Rosenthal**, for three different venues, exhibiting specifically assembled positions from the 1960s to present. While unfolding a dialogue between different art forms within the same space, the exhibitions' demanded both reflection as well as active participation. Questioning the museum as a space of representation, and at the same time putting it to the test as a place of production, the exhibition made evident the difficulty of correlating works that demand different modes of reception.

Isaac Julien argues for the gallery as a place of activation that allows a breaking away from conventional modes of film and video presentation. Through means of installation and the parallel montage of images and sound, the audience has to abandon the habit of passive contemplation. By questioning the standardisation of video installations in the museum context, he discusses strategies of installing multi-screen video works and their adaptation to different locations. Reflecting on the meaning of architectural surroundings, Julien examines the installation of **Moving Image** as a tool for immersion as well as distancing.

The creation of performative situations, installative approaches in presentations, and process-oriented artistic strategies, have been central practices since the 1960s. In the museum as a space of conservation of artifacts, it is increasingly no longer the artist who installs the works, but the collection's curator, who presents space and time-related pieces. While artists can define and control a presentation by precise specification, an installation is often to be adapted according to a space and performative situation is recreated within a specific framework. Does exhibiting that conforms to previous presentations guarantee a work's manifestation to be „true to the original", or to what extent does the depature from an original situation have to be accepted and how can the difference be framed in order to be more productive for the current discourse? Exploring exemplary artistic practices and their respective conditions of presentation, one has to admit that artistic, curatorial, and exhibition design practices are still only at the starting point of discussions about the art exhibition as a framework for re-installing and reproducing space-related and performative actions.

Through establishing a distinctive relation between audience and performer, performance art strongly relates to the space of presentation. Despite a conceptual affinity with works presented in exhibition spaces, **Jérôme Bel**'s pieces can be found on theatre stages and at dance festivals. Pursuing an analysis of what constitutes a performance, his works question the framework and conditions of a presentation, as well as the identity and the body of the performer. In each instance, parameters emerge and reality is displayed as a **Mise en scène**, turning the site of representation into a place of production.

How does the singularity of the event relate to an ongoing museum presentation? To what extent is a work transformed when it is staged without the involvement of the original author? **Performance as Museum Piece** discusses the concept of reperformance against the background of the museumization of ephemeral pieces. **Sandra Umathum** discusses reperformance practices as a change in the museum's display strategies that turn the museum into a producer of actions conforming to contemporary theatrical performance practice.

Essentially an art form that relies on participation, its public and site of presentation, Happenings create situations that are neither forseeable nor repeatable. Similar to the interpretation of notation systems for music, Allan Kaprow produced his happenings and environments based on written scores—instructions for actions—and later granted a continued and in-situ reproduction of his happenings in form of reinvention. **Stephanie Rosenthal** speaks about the Kaprow exhibitions, at Haus der Kunst München and Van Abbemuseum Eindhoven, that displayed documentary material and became the site of several reinventions during which **Cheating Is Part of the Game**.

The question of re-installating site-specific works that are not in a fixed state like an object, shifts the focus on the exhibition design which frames the exhibit. In what way does a space have to be adjusted or designed for it to contain works that were produced in relation to a given

space? **Exhibiting Beuys** outlines the approaches by **Kuehn Malvezzi** towards a practice that takes its starting point in the experience of spatial relations, instead of reconstructive techniques, and questions the object-like presentation of installations.

Emenating from the concept of exhibiting as a reconfiguration, design and publishing practices have to be examined as processes that translate contents that were originally produced for platforms other than their format of presentation. Discussing the medium of distribution as an integral element of a reconfiguration's emergence, one has to question whether information can be thought of as something devoid of shape, and hence as something that is translatable into different media.

Does a formal proximity between content and form contribute to the accessibility of information? How do design decisions relate to what is to be distributed? Against the background of the availability of information, **Patricia Finegan** argues for the designer's role as collector and distributor, who re-formats information rather than produces packaging or formal framing. **Transferrig Ideas** focusses on the designer emerging as an author of a specific framework wherein content is displayed.

Unit Editions publishes U:D/R, a series of research papers devoted to "the overlooked and unexpected corners of graphic design." With guest editors and designers bringing their own approach to the formatting of each issue's specific topic, Unit Editions wants to make affordable, high quality print publications in order to share and distribute information as freely as possible. Putting this ideal to the test, Unit Editions has agreed with Displayer to reproduce their out-of-print issue **Space and Structure (U:D/R 02)**, which looks at **Form**, a quarterly magazine of the arts (1966—1969).

Display/Translate takes its starting point in four different student projects that were each produced for different exhibiting formats and presented at **HfG Karlsruhe**. Unlike an exhibit that can be photographed, a framework made for exploring images, video, design processes, or an archive, can not be looked at autonomously. Exploring options to present their approaches within a different media, the four students collaboratively developed forms of translation in order to document, frame, or reproduce a curatorial design in media other than its primary manifestation.

Having the offer to present an article in Displayer as the catalogue for her diploma exhibition on the **Heinrich Klotz Archiv** at the HfG Karlsruhe, Julia Brandes decided on an entirely different presentation for the slides of postmodern architecture that had been photographed by Heinrich Klotz. **Post Perspective** re-arranges images selected from the digitalized archive and offers an insight into the moment of production of these photographs. Laying out the field of images, she traces and maps Klotz' probable movement around the pictured buildings.

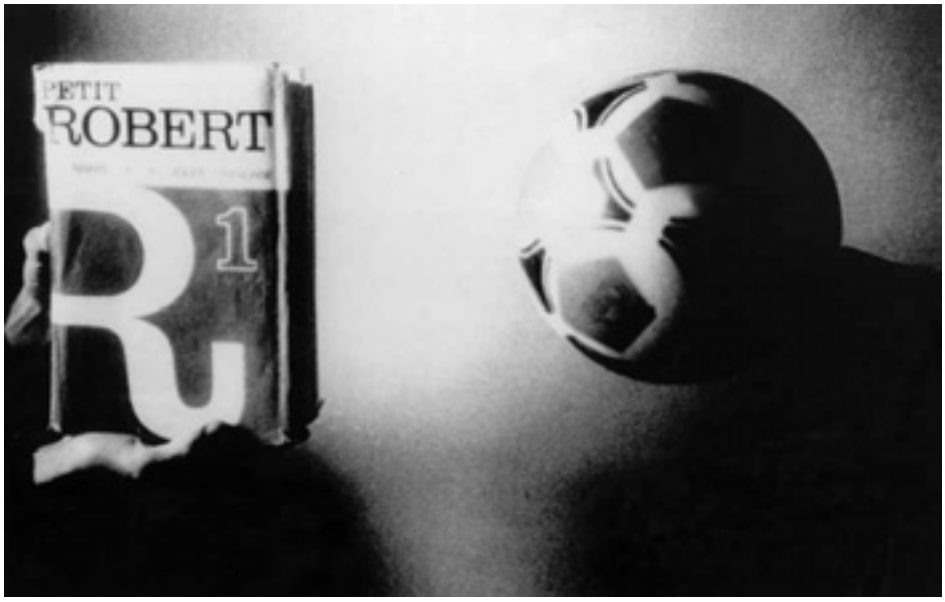
How can a publication avoid summing up an exhibition and instead create an opportunity for audience engagement that is equal to the exhibition itself? Out of an interest to make publications that become an assemblage of parts, **Alex Rich** discusses the idea of boundless publications—

publications that maintain a certain degree of openness, at the cost of a constant requirement to edit content specifically to a context that is in flux. **Gimme Hard Copy** provides an insert for Displayer of a possible fragment of such a mutating album.

The reproduction of ephemeral, installative, or process-based art, previously presented under different conditions, can be perceived as a logical consequence of the shift from the object to the context: exhibiting occurs as an event at which the space of presentation at the same time is a scene of production and reconfiguration. The orchestration of pieces that are produced in a collaboration with different actors in the field of arts, relocates authorship and accountability among different apparent and unseen agents.

Against the background of works or exhibitions presented in the absence of their original authors, **Boris Groys**, **Maria Lind**, and **Anton Vidokle** discuss how the changing conditions in exhibiting affect the notion of authorship. **A Different Name for Communism** tries to sketch out to what extent the division of authorship between different actors is a viable concept.

Mise en scène



Props used in the performance Nom donné par l'auteur

Performance arts, theatre and ballet often follow the theatrical mode of presentation, with a spatial separation of audience and performer and a start and end at a specific point in time. Despite having a conceptual affinity with works presented in exhibition spaces, Jérôme Bel's pieces can be found on theatre stages and at dance festivals. Pursuing an analysis of what constitutes a performance, his works question the framework and conditions of a presentation, as well as the identity and the body of the performer. The performance **VERONIQUE DOISNEAU** (2004) is a choreographic work conceptualized as a documentary about a dancer and the function he or she has as part of the corps de ballet. In **XAVIER LE ROY** (2000), Jérôme Bel claims another choreographer's work as his own, not only questioning the role of performers, but also the terms of production and the concept of authorship.
The iterations of the work **VERONIQUE DOISNEAU**, featuring different performers from all around the world, try to produce a discourse about artistic practices in the context of their specific cultural background. To what extent can a presentation of a performance piece not only represent something—in the sense of showing something that is already scripted and defined—but also expand beyond its conceptual framework? This series of performances unveil the specific conditions of each of its sites; in each instance, parameters emerge and reality is displayed, turning the site of representation into a place of production. Can a performance's presentation extend beyond the theatrical acting of a role, to become a mode of production and disclosure? How can reality be displayed and unveiled within the framework of performance?

Jérôme Bel

In situ

DISPLAYER In VERONIQUE DOISNEAU **the performer breaks out of her role as a nameless member of the corps de ballet and speaks to the audience, before dancing fragments of several pieces—atypical for a presentation at the Opera Paris. She informs the audience of her age, family status and income, and talks about collaborating with different choreographers and about the hierarchical structure of the ensemble. Drawing attention to the hierarchy leads the public to identify with her: revealing the structures innate to the ballet holds a mirror up to the seating categories occupied by the spectators. To what extent is the development of a performance like** VERONIQUE DOISNEAU **tied to the Opera Paris as its frame of presentation?**

JÉRÔME BEL The stage of the Paris Opera for **VERONIQUE DOISNEAU** is of great importance as the site where the piece takes place. On the opening night, Daniel Buren said that it is an in situ work. Before this, it had never happened that a corps de ballet dancer stands on this stage and talks to the audience about her life in this institution. The stage of the Opera Paris is the set and the décor of this piece. The set is real, not a mere reproduction of something else made of wood and paint. Veronique is not giving a representation, but is real and is telling the truth. Therefore, the piece has to be done for this precise stage.

The performer's basic singing that accompanies her dancing first and foremost depicts her as a human being. How important is her singing along with the music to her ability to step forward against her role as a figurine in a piece?

In ballet, the ballerina never shows any weakness. On stage you will never see a ballerina out of breath. Ballet is a representation of the power of the body. That is how the whole story started: Louis the XIVth—who liked to dance and who was a good dancer—used performance to produce a powerful representation of himself in front of the court. It was a way to impress and dominate the court. In **VERONIQUE DOISNEAU**, I show the failures of the ballerina in order to destroy the usual representation of power. For her first excerpt of dance, Veronique whilst she is dancing, sings the music. This is something that can happen only in rehearsals. My idea for this portrait of a ballerina was to focus on her and to try to erase all the props, costumes, makeup, music and lights. I wanted the audience to encounter a real person, not one of the characters she is used to performing. That is why I asked her if she could sing instead of using a recording of the music. I was interested in the capacity of the performer to embody the whole performance. The main operation of this piece was to subjectivise the performer, to allow her to escape from her position of a figurine and "dancing object". The fact that she sings renders her more vulnerable as she not a skilled singer. This weakness produces an empathy with the audience and creates a closer relation between the performer and the public.

Theatre as a succession of codes

To what extent did other locations produce a different experience; e.g., when presenting ISABELLES TORRES **(2005), a piece which could be considered a sequel to** VERONIQUE DOISNEAU**?**

I was invited to go on tour with this production in Brazil and had to object to showing **VERONIQUE DOISNEAU** there. It would be ridiculous to show this piece outside of the Paris Opera. Hence I decided to use the same idea as a starting point, but develop a piece for a ballerina of the Opera of Rio de Janeiro, which is called Teatro Municipal. There I met Isabel Torres and we did **ISABEL TORRES**. The result was different, but also very similar to **VERONIQUE DOISNEAU**: It was similar, because the two women do the same job and they practically dance the same dances from the ballet repertory. Yet it was different, because Veronique Doisneau and Isabel Torres are two subjects doing performances for two different audiences from distinct cultural backgrounds, the French and the Brazilian. The most incredible thing that happened was the response of the public. In the beginning both dancers start with a "good evening", greeting the whole audience. In Rio de Janeiro, Isabel addressed the public with her "Boa Noite" and every person in the audience answered all together in perfect unisson "Boa Noite". I couldn't believe it. In Paris, this never happened. Not even a single person ever replied "Bonsoir" to Veronique's salute. In Rio de Janeiro, some spectators even talked to Isabel during the show and asked her questions!

After the initial shock, I thought it was great to have this open discussion within the piece and inside an Opera house. This was something I would have never thought possible. The different locations and countries and their cultures changed the whole thing. That is something great and it is the reason why I have traveled all over the world for more than ten years to see how audiences react to my pieces. I want to know how the public and their creative—or negative—reactions change the meaning of my work.

How come your work is so strongly linked to these locations, or theatre stages in general, and what transformative steps are needed in order to present a piece in various places and for different audiences?

Except **VERONIQUE DOISNEAU**, which was strongly related to the Paris Opera, I show my pieces in several countries around the world without changing anything. It would be a nightmare to try to adapt the pieces to every context and culture as we have been on tour now to approximately 50 countries. My work has been produced in the time of globalization and it is a result of this historical moment. It belongs to the global village. What is at stake can be understood in Sao Paulo as well as in Tehran or Brussels.

In the piece PICHET KLUNCHUN & MYSELF **(2005), globalization essentially becomes the topic of the performance. While it is part of the series that follows** VERONIQUE DOISNEAU**, this piece reflects on performative practices against a background of cultural differences: Pichet Klunchun and you discuss and display cultural differences by presenting pieces that come from backgrounds other than Western theatre.**

PICHET KLUNCHUN & MYSELF is not so different from the other works and belongs to the portrait series. The piece is nearly two hours long and all the way through it two men talk about their practices; specifically: Khon (Thai classical dance) and contemporary conceptual dance. Oddly enough it is this piece that was the most successful, although it does not sound very exciting.

This piece comes from a shock I experienced when I saw a Kabuki performance in Tokyo. I realised that theatre was only a succession of codes. The Kabuki theatre's codes revealed the codes of the Western theatre. Up to that point, I had accepted the codes of my own practice as being natural. This event has had an important impact on my work and quite possibly my work is based on this simple revelation: Since

then I have been questioning these codes, nothing else.
The performance was an incredible tool for everyone in the audience to understand these two practices presented as a kind of "comparative dance". On a larger scale, this piece was a tool for anyone to understand how complex it is to relate to a foreign culture and how difficult it is to understand the way of thinking of somebody else from another culture. Good sentiments are not enough. You need to exchange a lot to have a chance even to understand your differences. Once you have understood your differences, you might have a chance to understand the other.

Archeologie du savoir

Your work JEROME BEL **(1995) bears its author's name. Naming the person in charge of the presentation on stage emphasizes the terms of the production and the concept of authorship. To what extent can a work's title be understood as an indication of the relation between the work, its performer and choreographer?**
It can be read as an indication of the author or framework, which is not necessarily apparent in the situation created on stage. Yet my name was not known at all at that time. **JEROME BEL** was my second piece and I was not known as a choreographer; hence, anyone could have been this person. While 'Jerome Bel' was nothing other than the name of a French male person, it was the name of the author in the context of the theatre. The contextualisation changed the meaning of this name. My first piece was titled, **NOM DONNÉ PAR L AUTEUR** (1994), which is the definition of 'title' in the dictionary. So to untitle the piece using the name of its author was an interesting shift from my first piece to my second.

For ISABELLE TORRES**,** LUTZ FÖRSTER **(2009) and** CEDRIC ANDRIEUX **(2009) you translated the concept of** VERONIQUE DOISNEAU **into other contexts. While all of the pieces are first and foremost based on their respective performers, each work presents choreographies of different origins, which are only danced as fragments. What is the role of your interest in theorists' works for such a process of transformation and combination; e.g., Roland Barthes and Michel Foucault (**L'Archéologie du savoir**) to whom you refer to?**
While I was working with Veronique Doisneau, I realized that the performance's principle could be applied to any other performer. This concept would produce a different performance, because what is at stake in this piece is the subjectivity of the performer. Even though Veronique Doisneau and Isabel Torres have similar experiences, they have almost nothing in common with a dancer like Pichet Klunchun, who performs royal classical dance from Thailand or Cedric Andrieux, who mainly danced with Merce Cunningham in New York. The structure of the pieces are nearly the same, but the performers' practises are very different. Hence, the pieces are diverse, at least regarding the discourses they produce. It may be a formula, but as I change the main ingredient—the performer—it produces different results in correlation to each site and audience. **Archéologie du savoir** is a beautiful title. It could be the subtitle of those solo pieces as the performers are retrospectively looking at their lives as dancers. Looking for the traces of their past and of what they have been dancing, they trace the roots of their knowledge and attempt to understand their own (hi-)story through their practise.

Analysing a monarchist structure

Could you elaborate on your interest in analysing and deconstructing dance, an art form that generally occurs as an event, which is experienced and perceived in an emotional manner?
I disagree, dance is not only "experienced and perceived in an emotional manner". There are other ways to perceive dance. My project is to deconstruct—or at least to question—some of the habits of the fields of choreography and theatre that I belong to, by using objects instead of dancers or presenting a cultural and semantical body instead of a natural one. When I was invited to make a piece for the Paris Opera Ballet, I decided to make a theatrical documentary about the work of a ballerina in this institution that was created by King Louis the XIVth. In the piece **VERONIQUE DOISNEAU**, I made a simple Marxist analysis of a monarchist structure. I tried to produce a discourse about dance and to analyse the system of the dance world in order to emancipate it as well as its agents.

In the piece THE LAST PERFORMANCE **(1998), the Suzanne Linke part is danced by a woman as well as by a man dressed in a woman's suit. The audience can feel a kind of controlled inappropriateness or awkwardness, but it can also reflect on the dress as a signifiant. This reminds one of the verbal explanations made during the presentation of** VERONIQUE DOISNEAU**. Do I have to be a part of the audience and actually see and perceive the work as it is being performed, or does it already work on the level of a concept?**
You absolutely have to be part of the audience. I am at a point in my research where I have found a balance between concept and affect, or the intelligible and the sensible. For the human being, these are the two tools for experiencing the world. I use these two tools in order to make the audience feel and understand what I try to formulate on stage. You need to sit in the theatre to embrace the whole dimension of the work, because our perception is not reducible to language or ideas.

Audience as an agent

In the performance THE SHOW MUST GO ON **(2001) you collaborated with amateur performers, which created the possibility of failure and, in retrospect, gives the impression of openness and spontaneity. In the piece, the performers are standing on stage, each listening to a song via headphones, singing a well-known line imitating the singer's style every once in a while, before they leave the stage one after the other. The use of everyday gestures leads the viewer to identify with the performer, but also gives him or her awkward feeling of proximity, which lets the viewer feel embarrassed and bewildered as well as amused. To what extent do you plan on creating a certain atmosphere in order to produce a specific mode of reception?**
THE SHOW MUST GO ON is based on the relationship between performers and audience. The structure of theatre is activated by three functions: the author, the performer, and the audience. With this piece, I tried to emphasize the consciousness of this precise function: The audience as an agent and as a necessary element of theatre. While a film can be projected without anybody watching it, you will never see dancers, singers or actors performing, if there is no audience.
The choice to only use very famous pop songs was a strategy to create equality between stage and audience, as pop songs belong to everyone. Normally when you watch this performance, you should have two experiences simultaneously; one is produced by what you see on stage, the second comes from your feelings about those pop songs as most of

them are filled with your own memories. This was a way to make the audience understand that they were co-producers of the meaning of the piece.
To mix amateurs and professionals in the cast was also a way to produce a stronger identification between the spectators and the performers. I needed non-specialized bodies, because dancers' bodies are too stereotyped for what is at stake in this production. While a professional performer would have created separation, the cast of different body types, age and ethnicity resemble the community of the audience.
The achievement of this piece comes from the balance between the highly emotional experience of the pop songs and a very strong conceptual minimalist choice of dramaturgy: It is the empty scenes, possible failures of the performers and the weakness of some of the scenes, which pushes the audience to question the performance.

Uncover what is already there

How can such a manipulation of the public be planned?
This is no manipulation at all. It is a "mise en scène" created by producing an experience in which the audience gets closer to the stage. I try to produce a specific experience for the spectator, the more precise the better. Although I know exactly what I want to produce, I do not always manage to successfully communicate what is at stake. Some people expect something else and resist my offer, which is all right. The outcome of such a situation mainly depends on the audience's cultural background and education.

Often a piece reveals something unexpected: e.g., the presence of both the performers and audience as it is experienced in **THE SHOW MUST GO ON**. This "revelation" produces something other than just a theoretical statement; yet my work is all about questioning what theatre is. My work is to uncover what is already there. The situations I create expose what happens in every performance and what they are like structurally and spatially. I do not want to discuss anything else other than what theatre and performance is.

Do you plan on making your analytic perspective apparent and recognisable when transforming an analysis into something that is sensually perceivable, and to what extent do you see this as a didactical momentum?
I use dance and its performance, to produce a sensible experience and I use the dancers' speeches to create an intelligible experience. The structure is always to name the things and then perform them, or vice versa. For example, Véronique Doisneau tells us what she thinks of a dance and then dances it. The two possibilities of human perception of the world—the sensible and the intelligible—are complementary and very powerful when both in use.
My main goal is that the audience understands what is articulated on stage. I would sacrifice everything to be understood. I would sacrifice entertainment, pleasure, seduction, beauty and success in order to be understood. My work could become didactic at some point, if I do not succeed in finding a lighter way to express what is at stake in the piece; I more and more think that art is mainly a tool for knowledge.

Presentation as a working method

While you initially start with an analytic idea that could be applied to different forms of dance, the development process does not manifest itself in a specific form until it is performed in order to be communicated. Although the experience is intelligible, it emerges within an event of participation, which also comprises failure. How dependant is your work on its presentation and the reactions it provokes?
I always have to go through a process of presentation first. If I knew what the product was, I would not try to make the piece. The process is research, in which I have several intuitions and I examine and check them. Many times my intuitions are wrong and I discover other issues that ask me to elaborate other statements until I have a relevant result that is a consequence of the whole process.
This process is something I also want to show in the result. I like to give the audience the opportunity to follow my research, to see how simple my idea is and how it finally unfolds into a more complex issue. Due to the fact that I cannot show the whole process, I need to reduce it in order to only present the crucial turning points of the research.
The piece does not exist until it is presented in front of an audience. I do not know anything until the audience watches it. For me, working in a studio solely with the performers is not theatre. I would like to rehearse in a theatre filled with people: that is theatre. The concept of each piece is pure speculation. Therefore, I make a lot of previews and survey the first audiences in order to grasp what they have understood. Also I keep on working with the pieces as I learn a lot from the performances themselves. Last week in Amsterdam I cut a scene of **THE SHOW MUST GO ON**, after ten years on tour and hundreds of performances. Traveling around the world is another problem, because the audiences have different cultures. While each reveals different aspects of a piece that I did not think of before, there are so many things that I still cannot explain. Since the beginning it was my dream to have Mr. Freud and Mr. Bourdieu sit next to me during the performance: they could explain to me what is happening in the audience. Now I would have to add Ms. Butler, Mr. Rancière and Mr. Hall.

Ceci n'est pas un spectacle

VERONIQUE DOISNEAU **was recorded on film during its last presentation at the Paris Opera. What was the reasoning for this videotaping, especially against the background of the ephemeral character of each performance?**
While I had recorded all the other pieces for private use only, I decided to have a professionnal recording made of **VERONIQUE DOISNEAU**, because this was her last performance. By the time the last presentation of the piece was given, she was 42 and would stop dancing after this performance.
For me a performance is the performance and a film of it is not really "watchable", probably because the company can always perform a work, and in this sense it is still alive. With **VERONIQUE DOISNEAU** it was different, because it would never be performed again, as the piece could not be done by anybody else. Without a recording, the performance would have been lost.
It is nearly impossible to film a complex choreography with many dancers on stage, but this piece was very easy to film, because it is a solo. We simply had to follow her, using close-ups several times. After we shot it, I did the editing and six months later I watched it the first time and it was in a way like bringing the piece back to life. On the one hand, a film is always the death of the performance; on the other hand, the film was even more intense than the piece. Some things were more visible than on stage and new things emerged, because of the small details one could not see from the audience's position.
Yet the most important factor is that we record a live performance: she is on stage and we see and hear the audience watching her. One may not forget that this is a performance.

Paraphrasing René Magritte I would say, “Ceci n’est pas un spectacle”. It is only a representation of a performance.

Videotaping a performance first and foremost preserves the event. It allows the act of presentation to be watched again and again. However, it also transforms an ephemeral and public event that was experienced live and communally into a tradeable object of data storage.
Our work is to perform live. If it is a recording, it is not our work anymore, neither Veronique’s, nor mine. While I would not allow a film of a piece to be watched outside of a specific context, like a lecture or a private screening under my control, it regardless has to be watched for free. The film that shows this piece escapes the economic system. In a way, it has no value. The film is a documentation of the piece **VERONIQUE DOISNEAU**. In a way it belongs to everybody, hence you can find it on YouTube—which I think is great. I will put all the video of my pieces on YouTube as soon as I am sure we will not perform them anymore, because there the documents are freely accessible. Theatre is not broadly represented on YouTube as there is the problem of language translation, but there are a lot of documents of music and dance performance. For the performing arts and especially for dance YouTube is something incredible. In some way this is our library and memory.

Must the show go on?

Your works’ dependence on audiences and—in the case of VERONIQUE DOISNEAU **and its sequels—the performers, force the question about the continuity of a piece. While personal characteristics have a great importance as an integral part of the work, the length of the performers’ careers determines the possible presentation of each piece. To what extent would the piece still work if the performer was not the originator? Or to put it more blandly, could just any performer present your work in order to allow its continuing presentation?**
The emotion can only appear, because of the performers’ “bareness” and because they are telling the truth. They are not actors, but dancers who cannot act or fake things. The whole concept only works because what they say is real. In this respect the piece is a documentary, not fiction.
How can theatre reveal a certain truth? Basically it is a little bit paradoxical as theatre is traditionally linked to illusionism and fiction, but the main operation I produced with my work is to throw out all illusionism or magic and instead let in an experience of reality. My interest in theatre is reality: the performers’ reality in the case of the solos, but also the theatre’s reality itself in pieces like **THE LAST PERFORMANCE** and **THE SHOW MUST GO ON**.

Reference and Memory

On the one hand, your works put forth typologies of dance; on the other hand, your pieces create a record for other works in a very specific way by integrating quotations of other artists and works. This aspect of transformation seems to be an extrapolation of something that cannot be archieved or stored in its original form. To what extent can the citation—which is not really present in performative arts as it is in fine arts—play a role as an agent or an update and what is the quotation’s function within your pieces?
Because of its own nature of performing live, the field of dance has a real problem of memory or history. Without history, you have to start again from the beginning, which is not very productive. This is the main reason I started to think about this possible history and asked what would be at stake if we could think and produce from such a perspective. As a performance is not reproductible, the notion of memory becomes very slippery. There is a memory somewhere, but we have to redefine it. In the field of dance, the dissent is very strong on this topic right now. We have to ask how we can keep things, while knowing that we cannot keep them exactly the same. It is an interesting question and kind of a war.

By means of citation, the work of a choreographer, artist or author is preserved, although quotes—especially as shown in pieces like VERONIQUE DOISNEAU**,** ISABELLE TORRES**,** LUTZ FÖRSTER **and** CEDRIC ANDRIEUX**—often find themselves in quite a different context. As you said, the structure of these works can be applied to any peformer, while their concept is sustained through each new presentation. With each addition of performers, quoted pieces, other choreographers’ works and places of presentation the series becomes more complex. Yet with each performer or quote, the single elements loose importance against the overall concept, until they seem to become interchangable. Are there any parameters that limit the continuation of this series? How can the works be presented after the end of the performers’ career?**
The living archive I am producing with this series of solos is not yet finished and I don’t have enough distance to analyse clearly what will happen. But what I can say is that those specific pieces are and will all be recorded on film. In a way they were made to be filmed. The reference point is the documentary. So it is natural that those live performances will end up as films, as documentaries.
It is hard for me to consider the whole thing. Maybe I worked so much on the singularity of each performance that I cannot relate the solos to another. There are some similarities in the dancers’ lives—objectivisation and physical pain—but every life has its own particularity and each piece unfolds different issues. While there obviously is an intertextuality that echoes from one to the other, this aspect is really secondary to me. Hence the pieces, performers or quotes are not interchangeable at all. This is impossible. Some people complain about what they call “the formula”, but for me such a formula is not present. I do not reproduce the same thing.

Comment j’ai écrit

The understanding of your work can be originated at several points and forms of manifestation: there is the conception of a work, the actual presentation of a performance, and the Catalogue Raisonne 1994-2005**, which is neither an autonomous piece nor a simple explanation. As part of your research, this online video archive and catalogue creates another public and another form of presentation. To what extent can the reflection about your own work be seen as a late effort towards a certain reception?**
I did **Catalogue Raisonne 1994-2005**, because I could not keep repeating the same answers to students and researchers from all over the world. I cannot turn down a question from someone who wants to know more things about my work; but after a while I just could not answer every question and decided to make this catalogue. Yvanne Chapuis, the producer, got this great idea to put the catalogue online for free, because knowledge is for free.

Catalogues often produce intellectual reasoning and legitimation through reflection by another party, without diminishing the artist’s authenticity. What is the reason for you presenting only yourself without the addition of other figures?
In fact, the catalogue was meant to answer all the questions once and for all, but now I have questions like yours. So I fail again. It produces other questions. Maybe “catalogue” is not a

good title, because it is different from the regular catalogue format. It should had be titled like Raymond Roussel's book: "Comment j'ai écrit certains de mes livres"—How I did my pieces.
Catalogue Raisonne 1994-2005 was meant as a de-mystification of the work of the artist.
I had thought the way I was working was already clearly visible in the pieces, but I was mistaken. One could say the catalogue also exhibits me in some way, how I think and talk about my work, because I want to be transparent with the audience.
I had planed to add chapters for each new piece, but I think the last works included communicate quite clearly what is at stake. These pieces are transparent and they tell what happens during the process of development. They do not need any explanation, because the explanation is the work itself. What a relief!

The interview is based on an email correspondance in March 2011.

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01 Isabelle Torres
02 Jérôme Bel
03 The Last Performance

04 Lutz Förster
05 Nom donné par l'auteur
06 Pichet Klunchun and Myself

07 Cédric Andrieux

08

08 The Show must go on

Cheating is Part of the Game

Photograph documenting the reinvention of Allan Kaprow's Scales, 1971/2006 organized by Stephanie Rosenthal for the exhibition Allan Kaprow—Art as Life at Haus der Kunst, Munich on November 14th 2006

Allan Kaprow developed the happening as an art form that essentially creates situations that are neither forseeable nor repeatable. While documentations of his happenings exist, they work differently than performance documentations: The artist's scores—instructions for actions—allow for the constant reproduction or rather reinvention of the piece. Each presentation adds a different interpretation of a score, allowing for new productions that do not overwrite the original work. What role does the original happening and its documentation play for each reinvention? In what way are the reinventions documented and how do these representations relate to other notations, such as Kaprow's instructions? How do the happening and score—as the first event and an original object—relate to further events that reinvent the very score? Of what importance is an ephemere piece's documentations, especially for future reinventions?
The exhibition **Allan Kaprow—Art as Life** (2006) curated by Eva Meyer-Hermann and Stephanie Rosenthal at Haus der Kunst München and Van Abbemuseum Eindhoven offered access to the original scores and documentations of happenings but also presented reinvented environments and happenings. The exhibition questions the methods for exhibiting original objects (such as scores or documentations) alongside newly-produced environments and a programme of happenings, and presents original objects as work and study material, emphazising the creation as part of our memory. What kind of a place can a museum be and how can exhibiting be a part of an ongoing process?

Stephanie Rosenthal

Calling

ROSENTHAL The starting point for the exhibition **Allan Kaprow—Art as Life** (2006) is the idea that the Happening, as a type of piece, is central to Allan Kaprow's work. From the start, it was important to collaborate with partners outside the institutions. Beginning with a seminar I led at the university, I invited students and others to address the question of reviving and extending Kaprow's practice, to choose from the various scores and to stage Happenings.

The exhibition was first shown at Munich's Haus der Kunst and the Van Abbemuseum in Eindhoven, later at the Kunsthalle Bern, the Villa Croce in Genoa and MOCA in Los Angeles. Kaprow drew up a list of Happenings that could be put on as reinventions. The focus of the concept Eva Meyer-Hermann and I developed together was less on the documentation of past events. The main idea of our exhibition was to make the scores Kaprow had selected available to the public so that Happenings could be restaged. Instead of reporting on events, the exhibition would produce new Happenings.

It was up to participants to decide whether to stage the Happenings in the exhibition publicly or privately. A project-specific website served as a platform for announcing, organizing and documenting the Happenings. When I put on a Happening, such as **SCALE** (California, 1971), the calendar showed the place and date—in my case, "Haus der Kunst, Friday, February 13, 4 p.m."—and everyone who wanted to participate came to the Haus der Kunst at that time. The organizing museum was not necessarily the location for the reinventions being staged, though. Anyone could attend Happenings during the exhibition, or put on their own Happenings without being required to use the museum space as a setting. It was just as possible to announce a Happening without specifying a place—"**FLUIDS**, Stephanie Rosenthal"—so that no one would be able to attend. But the online calendar still ensured a minimal documentation of the events taking place.

DISPLAYER **How important was the documentation of past Happenings in the selection of scores, and to what extent did the exhibition aim to create a comprehensive record of the newly presented Happenings?**
Kaprow sold his archive to the Getty Archives, and most of the original scores and documentary photographs are there. Our selection of Happenings was not based on the documentability of the events staged, nor was comparing the reinventions with previous Happenings one of our immediate objectives. On the basis of Kaprow's initial choices, we came up with a selection specifically for the exhibition. Our selection was based in part on feasibility—on logistical questions, such as the number of participants, for example.

A comprehensive documentation of the new Happenings was not a primary interest for this exhibition. The Happenings themselves, the process of interaction among participants, didn't need to be documented. But the Kaprow estate asked to be informed and to be provided with copies of photographic or film material, if available, from which one certainly could draw comparisons later between various reinventions, and also with the Happenings staged by Kaprow himself.

Action and Memory

An essential part of our exhibition was the idea of opening the archive to the public. Since we saw the Happenings as the core of Kaprow's work as an artist, we didn't just want to show them in the form of documentary photos, scores and reproductions; we tried to present his work as an event to be experienced. Kaprow was interested above all in the fact that his Happenings could still be realized even if he himself was no longer involved. His selection of specific scores allowed us to produce new versions of specific Happenings in the institutional setting. So in a certain sense, the exhibition of scores and documentary material in a museum simply provided an occasion and a motive to restage these Happenings. For Kaprow, though, the concept of reinvention was always the idea that the score is an invitation, but not an obligation, to execute exactly what's written.

How does the idea of reinventing performance situations relate to other forms of re-presentation, such as reperformance and reenactment?
Kaprow wanted the term "reinvention" to be used. "Reenactment" would mean, more or less by definition, that you stage it exactly the same way he did, that you take a theatrical approach to presentation and take on the kind of role you would in the reenactment of historical events. But for Kaprow, the point is the experience people have when they put on a Happening together. Reinvention is the recreation of actions on the basis of scores, similar to the reinterpretation of a composition. Kaprow never called his Happenings performances, though. The Happening revolutionizes the idea of theater: There's no stage, and no audience separate from it. Any place can become a stage; audience and participant are one.

What role does the idea of the original performance play when not only does the work exist in the score as a conceptual text, but also Kaprow's invitation to reinvent it makes each and every enactment of the score a part of the piece and its production history?
The work certainly does exist in conceptual form in the score, but not every enactment is necessarily to be understood as part of the work. The continuation of the Happenings is primarily justified by the fact that Kaprow invited people to reinvent the scores. Therefore, each new staging is more a document of this invitation. The scores, as instructions for action, are the physically enduring form of Kaprow's invitation. The reinventions of his Happenings are simply a consequence of his invitation. So the concept of the original performance definitely does apply to Happenings staged or led by Kaprow himself. That's also reflected in his photographic documentation, which he sometimes showed as a part of the work. But Kaprow developed this idea further to ensure that the fundamental idea of his Happenings would be preserved: He came to see the score and the existing photographs primarily as a set of instructions for reinvention. What he wanted, though, was not for people to meticulously follow the score, but to let the score inspire them to act.

What is the significance of the images, both those that document Kaprow's staging of a Happening and those that document the production of reinventions?
From the images collected by the Kaprow estate, we can tell which Happenings were reinvented, and when and where. For example, **FLUIDS** (1967) was first done in 1967, then staged again in Basel in 2005—but there are other reinventions and restagings as well. There are documentary images of each event—not as documentation per se, but certainly as "proof" of a new performance of the score. There's a big difference, though, between Allan Kaprow documenting his own Happenings, or having them documented, and someone else

taking pictures of their reinvention. Images of reinventions have a different status. Even if it's just photos or videos taken with a cell phone, it's still material that can be archived. But the point is not to show it later: These photos are a report, evidence that a Happening—which can be restaged again and again—really did take place.

What was the significance of each exhibition site for your curatorial concept and for the resulting reinventions of Happenings and Environments?
Kaprow made it clear that every Environment and Happening could be restaged. Eva Meyer-Hermann, who curated the show at the museum in Eindhoven, created the Environments herself, whereas in Munich I decided to invite students from the local art academy to recreate the Environments. The only difference between each of the Happenings, of course, was that they were organized by different people, and also that the participants always brought their own assumptions. In the U.S., MOCA LA invited about 60 schools to take part in the reinventions—which was really a great offer to extend, because so many people could participate.

How much did the physical realization of the exhibition at the Haus der Kunst owe to the idea of activating the public? And how essential do you think it is to have a museum show, in addition to the Happenings, to convey the context of Kaprow's work?
We felt it was necessary in the exhibition to show the audience the context in which the Happenings had originated. So in addition to the original scores and the reproductions of Kaprow's photographs, we also showed his early paintings, which we saw as an important starting point for his development of the Environment and Happening concepts. Although we led off at the Haus der Kunst with the Environments, in the big entry hall, and with Kaprow's paintings, in the first exhibition space, the exhibition was primarily structured around the image of a library or archive. Our point of departure was the idea of an active engagement with archived materials, with copies of the scores and projected reproductions of photographs, through which visitors could inform themselves about Kaprow's work and its production history up to that point. While we presented archival material such as old booklets and scores in vitrines, the photos were only accessible via overhead projectors.

On one hand, the way we presented the materials was designed so that visitors could decide for themselves what they wanted to see: They could choose photo reproductions and use the overheads to project them on the wall. Although the exhibition included a great deal of documentary material, we tried to provide for as much interaction and engagement as possible. On the other hand, by using copies, we emphasized that documentary materials and scores have various qualities: besides their function as instructions for action, the scores also possess particular value as exhibits. Formal aspects such as Kaprow's choice of paper, his placement of words, and the way he wrote on the paper create an independent meaning for the original object. Many of the pages resemble concrete poetry.

Present: Reinvent

Since the possibility of reinvention requires the public's active participation, the newly produced situation manifests not as an appropriation of the piece, but as a consequence and a part of Kaprow's work. Through the necessarily continuous reproduction of the situation, the Happening evades both the theatrical approach to presentation and the idea of the museum as a site for the preservation of artifacts. In this context, what is the significance of the scores Kaprow produced?
Allan Kaprow really does occupy a special position, and I don't know whether there's anyone else in his generation whose work would allow for such an unstructured presentation. His Happenings and Environments can only exist if people keep recreating them. From the beginning, the key thing about his Happenings was the new form of execution and the creation each time of a specific form of interpersonal communication. But this informal form of perpetuation is something he only settled on toward the end of his life.

I think, though, that with Kaprow you have to distinguish between the active preservation of the reinventions and the conservation of his scores, and of the photographs that depict the Happenings he put on. Kaprow's Happenings may only exist in the moment of their realization, but the scores and photographs have a value of their own that goes beyond the documentary.

The way he passed responsibility to whoever exhibits the work, or rather to whoever performs a score, seems especially interesting in light of the museumization of time-based work, which are evoked with the help of artifacts and documentary materials. What is the artistic self-concept, and what is the attitude toward museums, that informs the release of the scores?
With his decision to authorize reinventions, Kaprow made those processes independent of his participation. Even in the 1980s, he would occasionally fax scores when he was unable to be present himself. Of course, his pieces can only survive if there are opportunities and platforms for Happenings to be restaged. An exhibition of purely documentary material can never be easily accessible. We decided to show materials from the archives, such as photos and videos, and especially the scores, since Kaprow was practically unknown to a wider audience. And we were also certain that it was truly important to present a wide range of different scores, and to leave room for their poetic and literary sides. But even so, exhibitions of objects like these still remain relatively hermetic. You can allow yourself this focus on textual material and documentation only if you make the reinventions of Happenings the central component of the show.

The 2009 reinventions of the Environment YARD **(New York, 1961) by William Pope.L (Hauser & Wirth, New York), Josiah McElheny (Queens Museum of Art, New York) and Sharon Hayes (New York Marble Cemetery), organized by Helen Molesworth, took place in contexts that were entirely different from the Environment Kaprow created. The concept of reinvention places the emphasis on the spirit of invention, on revitalization within existing conditions at the site of the restaging, as opposed to the referentiality apparent in reenactments, reperformances and remakes. How can these forms of repetition, comparison, interpretation and perpetuation apart from the idea of authenticity be harnessed by museums for the preservation of artistic positions?**
The reinventions of **YARD** produced results that looked totally different from Kaprow's Environment. I think the strength of these reinventions lay mainly in the fact that they didn't look like reconstructions from another era, gaining relevance instead from the fact that artists today are engaging with the score. And this need for engagement, for change and modernization, was something he discussed with us at length during the planning of the show. I asked him why people shouldn't use car tires when car tires appear as a motif in his score.

He replied that it wasn't essential for people to follow the score exactly; it was just to inspire them. But he didn't want to dictate that no one use car tires either—whether they used them or not was not at all crucial to him. As Kaprow always said, cheating is part of the game.

The interview is based on a telephone conversation in November 2011.

http://kaprow.org/site_de/site/kalender_hdk.php

01

Pose **(1969/2006)**

Ort / Location Institut für Theaterwissenschaft, Studiobühne (Teil der LMU, Ludwigstraße 25, Erdgeschoss)
Datum / Date 17.10.06 Zeit / Time 16 h
Allan Kaprow und die Teilnehmer des Happenings trugen Stühle in die Innenstadt. An einigen Stellen setzten sie sich darauf, posierten, machten Polaroids und hinterließen eine Bildspur am Tatort. Die Performancegruppe des Instituts für Theaterwissenschaft realisiert eine neue Version am 17. Oktober.

Allan Kaprow and the participants in the Happening carried chairs through the city center. In several locations they sat on them, posed, took a Polaroid and left a trail of images at the scene. The performance group of the Institute for Theatre Studies will realise a new version 17 October

02

01 Exhibition view of Allan Kaprow—Art as Life, Haus der Kunst, Munich, 2006

02-06 These texts are taken from an online calendar that was used to organize and document reinventions of Happenings during the exhibition Allan Kaprow: Art as Life at Munich's Haus der Kunst. (source: www.kaprow.org)

Wink (1973/2007)

Datum / Date 19.01.07
Zeit / Time 16 h
Teilnehmerzahl erreicht!
Zwei Gruppen von Teilnehmern stehen sich gegenüber und blicken sich an – die eine befindet sich in einem Lift, die andere außerhalb. Die Außengruppe blickt vom Lift weg und schaut in einen Spiegel. Wenn sich die Lifttür öffnet, zwinkern sich die Personen im Lift zu. Haus der Kunst realisiert eine neue Version am 19. Januar 2007.

Two groups of participants stand opposite and look at each other – one of the groups is in the lift, the other outside. The group outside looks away from the elevator and gazes in to a mirror. When the lift doors open, they wink at the people in the lift. Haus der Kunst will realise a new version 19 January 2007.

Scales (1971/2006)

Ort / Location Haus der Kunst
Datum / Date 14.11.06 Zeit / Time 17 h
Nach einem Erdbeben in 1971 erschuf Allan Kaprow in der Kunstakademie in Santa Clarita mit Zementblöcken neue Stufen im Treppenaufgang. Diese Arbeit erstreckte sich über mehrere Etagen nach oben und unten. Haus der Kunst realisiert eine neue Version am 14. November.

After an earthquake in 1971, Allan Kaprow created new steps with cement blocks in a staircase in the art academy in Santa Clarita. This work involved several floors upstairs and downstairs. Haus der Kunst will realise a new version 14th November.

Highs (1973/2006)

Datum / Date 28.11.06 Zeit / Time 16 h
Ort / Location Theaterwissenschaft München, Ludwigstraße 25, Studiobühne im Erdgeschoss
Jemand bewegt ein Thermometer sehr langsam zu einer Glühbirne, bis die Temperatur am höchsten ist; ein anderer wird mit verbundenen Augen sehr langsam zu einer Glühbirne geführt, bis die Hitze auf den Augen am größten ist. Die Aktivitäten erfahren durch Wiederholung mit immer heißeren Birnen eine Steigerung.

Someone slowly puts a thermometer close to a light bulb until the temperature is at its highest; a blindfolded person is brought slowly towards a light bulb until the heat on his or her eyes is strongest. The activities are repeated with ever brighter light bulbs.

Apples and Oranges (1986/2006)

Datum / Date 17.12.06
An einem Ort stehen zwei Teller: einer mit Brot und einer mit Dollarscheinen. Ein Teilnehmer nimmt das Brot, geht und legt eine Spur aus Krümeln; der andere nimmt das Geld, folgt nach 10 Minuten der Spur, zerreißt die Scheine und verstreut sie auf dem Weg. Nach 45 Minuten kehren beide zurück und finden wieder zwei Teller vor. Eine neue Version wird von Studenten der LMU realisiert.

Two plates, one with bread, the other with dollar notes, are placed at a location. One participant takes the bread, leaves and sets a trail of crumbs; the other takes the money, follows the trail after 10 minutes, tears the notes into small pieces and scatters these along the way. After 45 minutes both return and again find two plates. A new version will be realised by students of the LMU.

05

06

Moving Image

Ten Thousand Waves installed at Sydney Biennale 2010

What are the techniques used to display video in gallery spaces and what are visitors' reception habits for the moving image? While an exhibition can be a space for critical reception, the usual modes of presentation for video works tend to evoke cinema spaces and position audiences in the role of passive beholders of the image. How can the space of presentation be a tool for immersion, but also create a critical distance and implicate an active audience? In Isaac Julien's **TEN THOUSAND WAVES** (2010) the spectator enters the work's space, moves in between screens and selects perspectives. The activation of the beholder renders the act of spectating visible by making the audience a part of the installation. The installation expands the convention of the screen-projected moving image, as well as film's illusion of linear narration. The relationship between immersion, ruptures and distancing dynamizes a multi-screen video projection, making it an environment to plunge into, and also a montage that is only perceivable over time and by an audience that chooses to move to various positions and spectate specific parts of the work. The set up leads to the interrelation of screens and architectural surroundings. The importance of the space of presentation demands an adaptation of the installation for each presentation. How does the surrounding architecture influence an installation like **TEN TOUSAND WAVES**? What are the strategies of installing such complex works in a space and how can they be transferred to other locations?

Isaac Julien

Independant Cinema

In the closed space of cinema there is no circulation, no movement, and no exchange. In the darkness, spectators sink into their seats as though slipping into bed… This model is broken apart by the folding of the dark space of cinema into the white cube of the gallery. Michael Snow on La Région Centrale[1]

In an increasingly troubled time of emergencies, war and dis-information, moving images in a gallery context could represent an alternative view —one in which images can play a critical role in shaping our understanding of the world, rather then merely being used as a tool for art market propaganda. If we look at exhibitions such as curator Mark Nash's recent show at **Musac—One Sixth of the Earth: Ecologies of Image** (2012)—the gallery rather than the cinema, has become an important space for interventions that re-view the differing cultural, political and aesthetic perspectives that make up "moving image" culture from around the world. After a period of exchange through the '60s and '70s—summarized in Chrissie Illes exhibition **Into the Light: The Projected Image in American Art 1964-1977** (New York: Whitney Museum of American Art, 2001)—one can observe both a continuity and an apparent gap between projected installation and experimental film today. Instead of forming a field of interaction, the contemporary modes of presentation for the moving image almost seems to separate these two practices, as if they existed in two different worlds.
This shift brings with it a growing set of questions, including: How do we consider the phenomena of contemporary artists working with film and video today? How did post-cinema become an increasingly common presence within the art gallery context?
I would argue the distinctive experimental approaches to visual imagery that were once the aesthetic hallmark of the New Queer Cinema[2] in the early 1990s, have transitioned into the space of the contemporary gallery. See for example the work of Ming Wong from Singapore. This growing trend is marked in my own career as an artist and filmmaker who, after Derek Jarman's death in 1994, witnessed the end of an Independent (queer) film culture in the U.K. Regrettably, what Ruby Rich once rightly crowned "New Queer Cinema", has long vanished. It can be argued, however, that elements from the genre have reappeared in advertising, in mainstream television, and in art galleries. Through experimentations with film and video, the distinctions between narrative, avant-garde and documentary practice have become unclear, along with shifts in viewer's experiences. With new digital technologies cognition gets blurred across several frames, influencing viewing habits and subjectivities.

The Mobile Spectator

It is now left to artists and filmmakers to make utopic interventions into spaces that are open and receptive to thematic and visual experimentation. Contemporary museums and galleries are certainly creative spaces where a legacy of innovation continues and aesthetic interventions are not only possible, but also recognised. This is my main point: that the emerging displacement of cinema, into an art context, can be seen as a continuation of some of the concerns of an earlier independent cinema. Along with installation works from the 70s this mutation can be seen as a recon-figuration of sorts—from one technology to another, from celluloid to digital, makes new interventions possible. Combined with this are changes in the nature of spectatorship and subjectivity. Deterritorialization of the gallery means that spectators coming to these spaces may have a different set of expectations, beyond those of a general cinema audience. The concept of the "mobile spectator" challenges the normative habits spectators may bring to the exhibition space. Spectators are encouraged to un-learn certain habits of spectating—particularly when it comes to moving image installations. Exploring the concept of the mobile spectator and trying to unfix the habits that may be carried over from the cinema is an important part of my recent work. How does the architecture of exhibition spaces relate to these concepts? In works like **FANTOME CREOLE** (2005), **WESTERN UNION: SMALL BOATS** (2005) and **TEN THOUSAND WAVES** (2010), I want to address these issues, through the use of multi-screen projections. This is not about the question of number of screens—four screens, five screens, and now nine screens in **TEN THOUSAND WAVES**—but about breaking away from the normative habits we have in the exhibition of, and also the viewing of, moving images. **WESTERN UNION: SMALL BOATS** (2007) is not about "storytelling" as such, but about creating an environment through which an accumulation of sensations, through images and sound, will create a complex, thought-provoking and intriguing artwork. The instal-lation was realized in such a way that, on the one hand, the viewer will form new, empathetic identifications while they, on the other hand, experience these images from an unexpected point-of-view.

It is hoped that audiences will gain a better understanding of the contexts surrounding them. This will be achieved not only through the images and sonic aspects of the work, but also through the experience of the design of the installation itself, in terms of the way the spectator enters the installation, and through the sculptural design and arrangement of the nine screens. This should also be an effect of the way the the montage of images and sounds works across the nine screens, which enable a re-mapping—or the re-evaluation of—such journeys as featured in the work. Of course, questions of global migration are well known in the dominant media, through news reportage or documentaries, but these experiences are seldom used as the basis for a poetic meditation as a cinematic experi-ence in a gallery or museum context. Thus, the architectural installation of the screens and how they interrelate with the 9:2 surround sound make for an immersive haptic experi-ence. Of course, all of this expands on the linear single screen-projected image, which is the normative way we read film generally. The work of someone like Pipilotti Rist is exemplary in exploring this dynamic. Rist works with an architectural frame where she is interrogating the image, the screen and sculpture, transforming these elements into a kind of soft architecture. In her work, she presents tiny projections on model buildings (**SUBURB BRAIN** (1999)); or on a spectator's lap (**LAP LAMP** (2006)), instigating a movement away from the idea of projection on a screen as such.

Parallel Montage

On the other hand, we recognize film as a media in decline. One of the things that the digital revolution has done is to break time and frame, and detach media—image or data—from the object. A theme in recent work by artists such as Tacita Dean is that 16mm film is almost disappearing. In addition to this new, seemingly objectless media, the breaking down of frames in a topographical sense is something already occurring in virtual space. Therefore, the idea of frames and images as being in circulation already exists. In my work, this concept of moving images is transferred

into physical space in the form of a parallel montage. Classic parallel montage in a single-screen work is perhaps best exemplified in a Griffith-style “race to the rescue” sequence. Here, cutting between two shots brings two separate spaces together: one shot shows the rescuer and the other shows the rescuee. Cutting between the two implies simultaneity: one person is in danger at the same time as the other rushes to the rescue. Across several screens, simultaneity can be shown rather than simply implied through a cut—for example Zhao Tao on the tram in **TEN THOUSAND WAVES**—or several different strands of the same film can be shown at once. This offers more visual information but also creates a challenge for the spectator, in that it provides more than the eye can take in at once. Thus the work becomes sculptural.

Although I am very much interested in how montage facilitates narration, I also make use of montage as a tool of sculpture, in the sense that the question of montage is connected to the way the image is sculpturally projected. In a work like **TEN THOUSAND WAVES**, I am interested in the spectral floating of the body and the way that montage across space can create a sense of synchronicity. Synchronicity is speeded up, in the sense that digital technology can enhance the flow of images, but also in terms of the synchronicity of image and sound. It is a question of the use of sound and sonics that is sometimes underplayed in visual art presentations. Sound is an elementary component that I use to orchestrate parallel montage within the space, and the use of non-diegetic sound to help form the way we are able to read images. I am interested in the use of screens, how their architectural placement can define the way images and sound move through a space, and how the images can create a kind of seduction. I use the aesthetics of cinema—performance, colour, sound etc.—as a form of seduction, with the goal of producing an identification of desire with someone, for example, a political dissident. Montage is not only capable of deconstructing something, but also, in the juxtaposition of spaces, of making a new image come alive. A lot of this has to do with the architecture of a particular space and how it is filmed, but also the architecture of the image and how this can be translated into the actual space of presentation.

Choreographic space

The installation of a multi-screen video projection is a montage in so far as it is only perceivable over time and by a spectator that decides to move to various positions in the space and view different aspects of the work. This type of installation is orchestrated in an extremely detailed way and demands a high level of technical expertise. The whole installation is developed through the use of synchronized sound and image in a non-linear fashion, where you use, on the one hand, parallel montage to create temporal ellipses in the images, and on the other, sound design to create further disjunctions between sound and images. For example, in **TEN THOUSAND WAVES** you might hear the police distress call or the sound of traffic but actually be looking at the Goddess Mazu in a tranquil landscape. Different spectators might react to these disjunctions in different ways. One might rationalise it as an analepses, recalling an event that they have already seen in the installation, another might interpret it as a signal to move to a different screen.

TEN THOUSAND WAVES is not only about what is in the work—or what can be seen on the screen. Viewing conditions and the way an audience relates to a space become a part of the piece; i.e., how a work is installed and how the images move throughout a space. This does not necessarily mean that people tend to move around the whole time—that is a cliché. In this work you are meant to move, but at certain points it might be to your advantage to remain stationary. You may see another visitor moving behind or through a screen, taking on the movement projected on the screen, or people that are being projected on to it, etc. Predicating the whole idea of movement and getting involved with the work by changing positions and perspectives is the fact that when the audience is looking and they are looking at either side of a screen, the screen and the act of seeing become part of their reception. The audience becomes a part of the installation. People become part of the architecture.

Actualisation

The architecture is another important aspect of an installation and of the atmosphere of a space. Also important is how the architecture interrelates with the space created by the installation. Each installation is developed specifically in relation to its architectural surroundings. While there is no formal strategy regarding how to install a complex work in a space or how to move an installation from a gallery into another kind of space, there is a certain process we follow as we develop the presentation of a work. Each time we install a work in a place we receive the architectural plans or have someone go there to make very specific drawings of the space. Often we travel to the space as a team to see what it is like and to discuss its particularities. At this point in the installation process we also have to think about the work, its colours and how the projected image relates to the space, its surfaces and the lighting situation. When working with video projections, light is a crucial factor. The obvious concern is to create a situation that allows for a precise projection in any given space. Based on these considerations, we try to decide on a colour the space is to be painted in. In **TEN THOUSAND WAVES**, colour is a very subtle component that changes. The colours we used for the different spaces of the installation are grey, white and then a blue, a very particular Yves Klein blue which is an homage to Derek Jarman’s **Blue** (1993).

After presentations at the Sydney Biennale, at the ShangthART Gallery, Shanghai, at the Reina Sofia, Madrid, and the Hayward Gallery, London (all in 2010), the work was installed in two rather bright lighting situations. At the Bass Museum of Art (2010), the installation was realized in a light grey gallery space during the Art Basel Miami. At the Kunsthalle Helsinki (2010) the work was installed in a white space. Due to conservation laws, the paint on the walls could not be changed. I found this to be an exciting challenge. In the Kunsthalle, we spread special frameless screens across three rooms. We were delighted with the way this different configuration turned out, which we decided on due to the very particular architecture of the building.
Video projections can work in spaces with a lot of light, because there is very powerful technology available. Sometimes video will not work at all in such a space, because the white space reflects back the image. So there is a very fine line that has to be negotiated. The quality of that reflectiveness, in relation to the illumination and the density of the image, become very important. The more light is projected into a space, the more light can also be reflected. In the end, it is not only about technology, but also about the architectural space and the material used for its surfaces. The presentation of **TEN THOUSAND WAVES** at the K20 Düsseldorf turned out not exactly the way I had imagined it would be. The room was meant to be blue, painted in a sort of Yves Klein blue, which is a lighter and very bright blue. However, in the end the walls in the

exhibition were painted in a darker blue, the carpet was black and together these dark surfaces appeared to be almost black. One could say that we are confronted with a certain standardisation in the exhibiting context, so in practical terms, we mainly see spaces that are either white or black. But what are the characteristics of that perfect white space and how black does a black box have to be? Color creates an aura. When it is too dark it reminds one of a cinematic space, it emulates traditional cinema. Projecting in very dark spaces is a bit of a cliché, because the technology of projectors is quite good today and spaces do not have to be completely dark to create a very pristine image—as we had demonstrated with the installation in Helsinki. If you want to create a space that works in coherence with your work, you will have to find specific solutions for each presentation of a piece. This whole idea of colour and light is not to be understood as an addition to a piece, but is connected to and defines the navigational aspects of a work: If you have a space that is too dark, it is really difficult to get people to move around.

Based on our experience of showing **TEN THOUSAND WAVES** in Düsseldorf, I changed the colour from a blue to a mid-grey, before showing it at ICA Boston. These changes are basically the result of or my reaction to what happened in Düsseldorf. After I have decided on that grey, I was very interested to see what exactly I had chosen and how it worked; it is a bit of an experiment to ask a museum to change their gallery's appearance. Installing works is always trial and error anyway. Something simple, like a carpet, can change the presentation. As a conclusion, one has to emphasize once more that the surfaces of an architectural space, the materials used and their colors are crucial for how a space feels, looks and sounds. Subtle changes make a big difference.

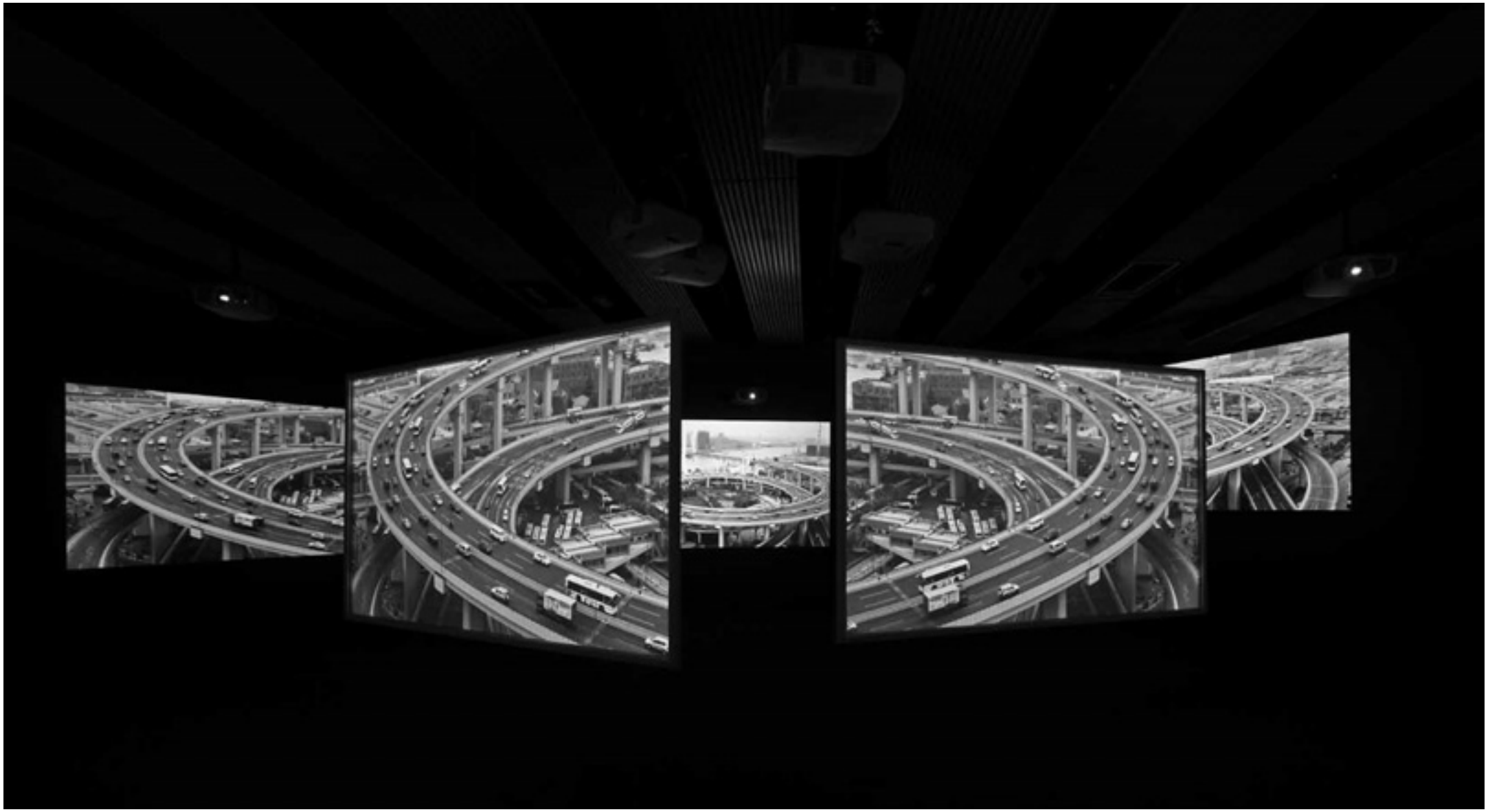
The text is based on a public presentation and an interview at HfG Karlsruhe in November 2011.

1 Michael Snow on La Région Centrale. Transcribed and edited from a conversation with Charlotte Townsend, Halifax, December 1970, Film Culture 52 (Spring 1971): 62-63.)

2 B. Ruby Rich coined the term in her article "New Queer Cinema": Sight & Sound, Volume 2, Issue 5 (September 1992)

01

01 Ten Thousand Waves installed at Sydney Biennale 2010



02

02 Ten Thousand Waves installed at Hayward Gallery, London during the exhibition Move: Choreographing You, 2010

Performance as Museum Piece

Solomon R. Guggenheim Museum, New York, 2006

When artists reperform works do they produce new, autonomous pieces, or is their work the continuation of a performance practice? Can one-off performances, actions and happenings be performed over again, as a sort of ongoing presentation, or does the singularity of the event mean that each performance situation is its own production, with the result that no preformance is ever repeated?
In her 1973 performance **RHYTHM 10**, Marina Abramović jabs twenty knives one by one into the spaces between her outstretched fingers, using each knife until she stabs herself with it. In the second part of the performance, she attempts to reconstruct this series of chance events with the help of audio recordings. During this repetition, audio playback and physical reenactment overlap. In **SEVEN EASY PIECES** (2005) and **THE ARTIST IS PRESENT** (2010), Abramović repeats her own performance works and reperforms the works of others. The new situations overlap with our imagined ideas about the original events as triggered by their documentation. The presentation of a performative work without the involvement of the original author highlights the difficulty of bringing such work into the museum, a process that, in addition to documenting performances by restaging them, not only makes them accessible and gives them new life, but also appropriates them, producing new interpretations that update the work. To what extent do re-performances change museums from a place of preservation and presentation into a producer of actions conforming to a theatrical performance practice? What significance does the original performance situation have, and to what degree do curators and performers become co-authors of a newly staged work?

Sandra Umathum

Documentation and Reproduction

DISPLAYER Until the moment they are performed again, performances are preserved only as the distributable impressions provided by documentary video or photographs, and by staged images akin to movie set photography. To what extent can performance art be exhibited and referenced in an exhibition as an object would be?

SANDRA UMATHUM This has certainly been a central question since the early days of performance art, not least because it has to do with the awkward relationship between the ephemeral live event and the way it is conveyed via media. How well can a video or photograph reproduce a live event—that is to say, an event that is often focused not only on the actions of the performer, but also on the effects these actions on the public—or rather the relationship between performer and viewers? Many performances are enacted exclusively in front of cameras, on the margins of public attention, and in this case we're dealing with pieces in which the videos or photographs take on a status that goes beyond mere documentation. More precisely, they appear as witnesses; they function as organs, as it were, perceiving in the same way as a viewer, or in place of an absent audience, and helping to determine what the performer does and in what way. Then on the other hand there are pieces that rely on the presence of viewers, and here the documentary power of videos and photographs is quickly called into question, at least when the camera, as it often does, fixes solely on the performer and never even attempts to capture the dynamic between all the participants. A performance, in many cases, is not limited to the actions of a performer; to a great extent it depends on aspects that are not easy to capture. I'm not just referring to the observable interactions between viewers and performers. These aspects also include atmospheres or moods, for example. To counteract the deficiencies of many past documentations, Marina Abramović made it part of her mission, in **SEVEN EASY PIECES**, to provide a record of the event that would be seamlessly complete—that is, maximally representative. Proceeding from the fact that an ineptly handled camera could make a good performance look bad, just as a skillfully handled camera could elevate a bad performance, she had her appearances filmed and photographed from many different perspectives, leaving to future generations and those who were not present a "realistic"—yet in the sense of representation no less questionable—picture of what happened at the Guggenheim.

Photographic reproduction plays an important role in the reception of performances, not only as a medium of documentation, but also as a medium of representation. To what extent do pictures produce narratives of their own that replace or extend the actual occurrence?

Pictures are often the only legacies that remain to us from performances. Most of us weren't there ourselves, so we fall back on representations, or on whatever those representations call forth within us. In doing so, of course, we produce our own narratives, which replace the original live event we did not attend, transforming it into something that usually has more to do with our individual imagination, our tendency to transfigure or condemn, than with what actually happened. Representations always develop their own dynamics. They contribute to a kind of mythmaking, for example, that is often set in motion precisely by what is not shown in the pictures, by the blanks that generate images and ideas. As a result, the picture not only replaces the past event; it also prompts us to fill in the image in our imaginations. It's interesting to ask, by the way, to what degree pictures of performances work toward a mythmaking or mystification, whether they try intentionally, so to speak, to invoke it. If we look at the photos of the people who sat down across the table from Abramović **THE ARTIST IS PRESENT**, for instance, we see faces that are lost in thought, extremely focused and, above all, in tears. The pictures that were selected and are circulating on the internet suggest that deeply moving experiences were made—that through her presence, her almost hypnotic gaze and her aura, Abramović was able to penetrate to someplace deep within viewers, to touch them and simultaneously to fill them with emotion.

What role do written reflections in catalogs play in the dissemination and discursivization of performative works?

With respect to pieces that only materialize for a limited time, written reflections play a significant role, of course, in that they fundamentally contribute to a piece's remembrance, survival and categorization. What we know about many performances comes mainly from books, but like film or photographic documents, written reflections provide glimpses that are representative only up to a point, and that often escape scrutiny as well. Unlike an object or a picture, we cannot return to performances; we can no longer see them for ourselves or check whether a given author's observations and experiences corresponds to our own. Even a reperformance will go differently than the performance to which it refers. It will have a different audience, show the performer in a different light and develop different dynamics. In this sense, written reflections are witnesses as well, and the record they leave to history and discourse, though important, must nonetheless always be critically evaluated.

What does that mean for writing about performances?

The same thing applies to writing about performance art as to writing about theater: If you want to do it right, you have to indicate exactly which showing you're talking about. Is it the premiere, the third night, or a staging of a piece that's already three years old? There can be significant differences, and one can never assume that what happens on one night will happen the same way the next.

Exhibiting Repeatability

The point of an exhibition such as THE ARTIST IS PRESENT **seems to be not so much the idea of recontextualizing a work of art as creating access to positions that can otherwise be represented only through documentation. New stagings of performative works differ from traditional reproductions of image, video and text in that they must be produced anew at the moment of reception, as shaped by the audience and the context of the performance. Thus reperformances are produced in a way that is different from the events they are meant to realize in the present. To what extent can a repetition, in the sense of a reenactment of actions, reanimate what was originally performative about a performance piece?**

I think the idea of recontextualization is not to be underestimated here—and by that I don't just mean the institutional setting itself. With **THE ARTIST IS PRESENT**, it's significant that we're dealing with staged relationships: on one hand, with the relations between photographs and the embodied versions of the acts, poses or activities shown in those photographs, and on the other, with the relations between individual reperformances. In a sense, a connection is created and presented

for consideration: A reperformance is seen in the light of these pictures and vice versa, or in the light of other reperformances. Everything comments on everything else. In addition, we should not overlook the fact that the pictures themselves are already representations of events, so that we are confronted with the trinity of performance, its documentation and multiple reperformances or reenactments. But what exactly is being reanimated? The performance shown in the photograph? Or the photograph? Or the previous reperformances? Or all of it together? In connection with **SEVEN EASY PIECES**, Abramović has spoken of "embodied documentation" (which is actually not the right term for all performances), but the templates in that case were not included in the presentation, at least not as pictures. By putting on display the relationship itself between template and reanimation, **THE ARTIST IS PRESENT** complicates things in such a way that the status of both photograph and reenactment are destabilized. What exactly is the reenactment here? Is it the reanimation of the original performance, of the photograph, of the preceding reenactments? Or is it the photograph that ultimately functions as a reenactment of the events at MoMA, which emerge in turn as simply an(other) way of documenting the original performance?

Given the way they differ from the original event, don't reperformances necessarily have to refer directly to the previous enactment, not only to make the work accessible, but also to convey a sense of the prior performance as something that took place in the past, a singular occurrence?
As far as conveying or providing access to a past event, of course that's a fundamentally hopeless affair. Obviously there are actions or a setting that have to be executed or arranged a certain way just for the repetition to be recognizable as such. But even with the most ambitious reconstruction, the original event can never be brought back or experienced in the same way. This remains, at best, a promise or an assertion, because what is repeated immediately and inevitably registers a difference, which is due at least in part to the fact that the times, the audience and the performers have changed. They are no longer encountering one another in the sixties or seventies, but in another place and another (art-)historical and social or cultural context. So it's the unrepeatable that's being repeated. That is to say, these are repetitions that do not so much make the past present as automatically cross something out, giving rise to something new that will go on to elude repeatability in future reperformances. In the end, though, thinking about how a reperformance can convey or provide access to a past event is not as exciting to me as inquiring into the ways a reperformance engenders difference or shifts things to create something entirely new. How for example, on the basis of an event—our ideas about it or an image—, can it create something that is not so much oriented to the past, but rather points to the future and stimulates ongoing reflection by overlapping the before, the now and the after. One way Abramović accomplished these sorts of shifts was by translating VALIE EXPORT's or Joseph Beuys's iconic photographs into performances, which now in turn provide a basis for reperformances. Unfortunately in my opinion she never truly reflected, either in the performances or in her statements, on the extent, first of all, to which she was thereby working against her own program, and second, on what it means for the history of performance art to create performances from images that were never intended or produced as templates for performances.

To what extent is it necessary to assume that the underlying ideas of a performance are not preserved, but must rather be newly manifested, and thereby updated, in the context of a new exhibition or enactment?
One can certainly lament the fact that the original idea of a performance doesn't always survive. In the early seventies, for instance, Bruce Nauman was interested in the question of how the body could be combined with the architectural boundaries of exhibition spaces, which had by then been neutrally coded. He attempted combinations of body and floor in **TONY SINKING INTO THE FLOOR** and **ELKE ALLOWING THE FLOOR TO RISE UP OVER HER**, both from 1973, and of body and wall in **BODY PRESSURE**, from 1974. In Abramović's version of **BODY PRESSURE**, this specific investigation got lost, in a certain sense, since she pressed her body not against the wall of an exhibition space, but against a pane of glass set up in the middle of the circular stage she performed on throughout the duration of **SEVEN EASY PIECES**. But other aspects came into play instead: Her growing fatigue was visible from all sides, etc. If you take the original performances and their underlying ideas, intentions or processes as your yardstick for assessment, then you can always expect disappointments with reperformances. So it might make more sense to locate the quality of reenactments and reperformances elsewhere, and to examine them from other perspectives.

There Is No Performance without a Conscious Performer

For the reperformances in the exhibition THE ARTIST IS PRESENT**, multiple performers were trained for each piece so that the work could be shown by a rotating cast throughout the entire run of the show. However, in the exhibition the intervals between appearances changed in these repeated, museumized representations, as did the duration and intensity of the individual performances. What role does the physical presence of the author play, and to what extent are the actors acting as performance artists if they're following the directions of a separate author rather than producing the work themselves?**
This question ultimately touches on a fundamental understanding of performance art according to which someone can only be a performance artist—as opposed to an actor—if s/he develops the ideas and has personally created the actions or situations s/he executes and performs. By that reasoning, one might say that the performers in **THE ARTIST IS PRESENT** were not performance artists (and in fact, they were identified only as "other people"), since their performances were conceived and staged by another person. The relationship was therefore similar to that between a director and an actor, whose main job is to execute someone else's instructions. Nevertheless, all actors, just like the performers in **THE ARTIST IS PRESENT**, are also producers in a sense, enabling the performative production and materialization of an artistic idea through the use of their specific bodies or voices, as well as their actions. And here we come to a controversial point, because the concept of the performance artist ultimately hinges on one's estimation, or rather one's understanding, of production. In the case of **SEVEN EASY PIECES**, in which Abramović took the actions of other authors as templates or instructions, at the very least, people won't be so likely to automatically say that she wasn't the producer of her performances, so therefore she wasn't a performance artist. Maybe that's because she changed the setting, the duration, the arrangement, etc., clearly interweaving her own authorship with that of the other artists —in other words, because she used or exploited their scripts to generate something

which, in the end, most prominently reflected her influence.

To what degree does the theatrical approach to presentation, such as filling the "roles" of Abramović and Ulay with various performers, change the works?
Every intervention and reframing of a piece obviously results in changes. In that sense, the performances modified the pieces on which they were based, or rather took them as an opportunity for divergent interpretations. It's similar to what so often happens in contemporary theater, where the aim of allowing for nightly changes in tempos, rhythms, improvisations or textual interpolations always entails a recasting of the piece as well, yet the individual performances still remain identifiable as variations on what is at root the same piece.

Preservation through Rematerialization

A reperformance can be executed as a new rendition of a script, in the sense of an additional manifestation. With her reperformance of Beuys's HOW TO EXPLAIN PICTURES TO A DEAD HARE **(1965), in the** SEVEN EASY PIECES **series, Abramović's performance quotes the original piece in a way reminiscent of musical interpretation: Certain motifs, such as the mask, the clothing and the gestures, are presented as attributes of the original. The relationship to the viewer, however, is entirely different, since Abramović is not inside a closed gallery space, but rather on the central stage structure that was used in all of the** SEVEN EASY PIECES**. Her reworking of Vito Acconci's** SEEDBED **(1965) underwent a similar change of framing, and thus a shift in the relationship between viewer and performer. With Acconci, gallery visitors were unaware they were walking on the ramp beneath which the masturbating artist was hidden, whereas viewers at the Guggenheim consciously chose to be near Abramović, seating themselves on the stage structure. What is the significance of the original, and of the spatial situation in which a work of performance art is presented? To what extent does the updating entailed by a reperformance, shaped by a specific performance situation in an exhibition space, require you to depart from the idea of the original?**
Since performance art, despite its efforts to break away, has largely retained the dispositif of visual art as its point of reference, it's no surprise that the form (and the discourse around it) are still in thrall to a way of thinking in which the category of the original plays a central role. As a scholar of the theater, I've always found it strange to associate performances with this category. Whether we're talking about theater or performance art, I'd never say that the original performance (or in theater, the premiere) was the original, which is then followed by a series of copies. If we don't want to completely jettison the concept of the original in the performing arts, then I'd be more inclined to label each and every performance an original, an authentic creation, which at the same time is always capable of changing a piece or a show in more or less noticeable ways.

One of the performances in SEVEN EASY PIECES **is based on a well-known photograph by VALIE EXPORT, which represents the performance** ACTION PANTS: GENITAL PANIC **(1969). Another executes Bruce Nauman's instructions for** BODY PRESSURE**. Whereas the iconic image, which recalls the idea of a performative act, is brought to life by Abramović and thus given specificity, her performance of** BODY PRESSURE **follows Nauman's directions and realizes a concept that any visitor could have taken as an opportunity for a performative act. To what extent are we dealing with an exhibition, in** SEVEN EASY PIECES**, and to what extent an autonomous bundle of works?**
We should first state that with Abramović's **BODY PRESSURE** and **ACTION PANTS: GENITAL PANIC**, we're not dealing with reperformances per se of actions or appearances by VALIE EXPORT or Bruce Nauman. With Abramović's **ACTION PANTS: GENITAL PANIC**, two iconic pictures from the history of performance art are brought to life, and while these pictures are linked by association with EXPORT's 1969 performances at the Augusta-Lichtspiele cinema in Munich, they certainly don't depict or document that performance. However, the handout at the Guggenheim, which supplied a brief summary of all the root performances, included a description of the cinema performance, so that the visitors to **SEVEN EASY PIECES** were confronted with a discrepancy, between a text that raised certain expectations and what was actually being presented—namely, "live versions" of two photographs. With Abramović's **BODY PRESSURE**, on the other hand, we're dealing with a performance that Nauman himself never performed, as far as I know. His instructions were only written down for other people to realize the piece. What Abramović presented was therefore not a reperformance of actions previously executed by Nauman, but at most a reperformance of actions executed (even if only in their minds) by individuals who have remained anonymous. So what she presented was a performance series which, as a result of the choices she made, absolutely took on the character of an independent work. A work based on others, but which—precisely because of the subjective selection and interlinkage of the individual sources—turned those others into something original.

The Singularity of the Live Event

On one hand, artistic interpretation or repetition creates a new opportunity for performances to be experienced. On the other, Abramović's selection of aspects and the variety of her approaches underscores her role as autonomous artist. Her handling of other artists' material, by subjectively and specifically appropriating it, produces nothing that can serve as a model, since her approach cannot be duplicated by curators with other works. To what extent do new performances by artists highlight the problems surrounding the reception of performative works of art which, up to now, could only be remembered or presented through the vehicle of media?
What was revealed by **SEVEN EASY PIECES**, in particular, was those pieces' singularity, their unrepeatability, in the sense that this format, because of its parameters—the institutional and architectural framing provided by the Guggenheim, as well as the duration both of the individual performances and of the entire performance series—cannot be reproduced. It was a unique event, and in fact there is a contradiction that emerges in this uniqueness. Because Abramović started out with the idea of reperformance in order to critically examine museumization or the ways of archiving performance art, and to advance an alternative to that form of historicization that traditionally relies solely on displays of documentation, not on live events. But effecting a lasting change in the way museums write the history of performance art requires an exhibition that is not unique, but rather recurring. Perhaps the reperformances in **THE ARTIST IS PRESENT** will be able to accomplish this in the future. But in **SEVEN EASY PIECES**, an event was created that did more than simply expose its own singularity. Abramović also wasn't shy about documenting these reperformances. The constant presence of multiple camera operators

was a perpetual reminder of her efforts to document this ephemeral event as precisely as possible on film and in photographs. And henceforth it will be this documentation, rather than the live event, that will enter into to the museums and galleries. The only artist I know of who consistently circumvents the problems involved in transforming a live event into documentary material is Tino Sehgal. Although Sehgal is not a performance artist, his work still reflects the traps performance art has so often fallen into, precisely because he arranges for his pieces to be propagated exclusively through new materializations, while at the same time he refrains from producing filmed or photographic documentation of any kind. Sehgal knows that at some point, such documents would begin to circulate. They would be simpler to "administer," easier to deal with, and presumably more salable. From this perspective, one might call his actions preventive, because the existence and circulation of photo and film material could quite possibly pose a threat to the legitimation of situational events as the true manifestations of his pieces, and also to his efforts to create another form of artistic production.

To date there has been no separation in performance art between work and performance as there is in theater, or between work and interpretation as in music. What does it mean for the authorship of works of performance art when we have artists reperforming their colleagues' work and curators staging new performances?
That's not entirely correct. Bruce Nauman took some of the first steps forward here—with **BODY PRESSURE**, for example, whose execution he delegated to others, as he also did with **TONY SINKING INTO THE FLOOR** and **ELKE ALLOWING THE FLOOR TO RISE UP OVER HER**. With Fluxus, too, and in "instruction art," the separation of authors and enactors was common practice. Of course there are positions that perceive a threat of "theaterization" in this tendency toward separation. When Abramović wanted to reperform Chris Burden's 1974 work **TRANS-FIXED** as part of **SEVEN EASY PIECES**, and Burden never responded, not even to refuse, Tom Marioni finally explained in a letter to the New York Times: "If Mr. Burden's work were recreated by another artist, it would be turned into theater, one artist playing the role of another." The appropriation of other artists' performance scripts touches on the way performance art sees itself, but in my opinion it's an interesting step, much more interesting than dogmatically clinging to original agendas.

Bruce Nauman, though, delegated the execution to viewers as an act they might perform. The execution of his instructions takes place more as an action than as a presentation, with no separation between audience and performer. Accordingly, Abramović performs from the position of a viewer, but she creates an entirely new setting and a definitive split between performer and public. In doing so, she puts her active reception—a situation that could theoretically arise in a museum as well—on display, by performing the piece on a raised stage and foregrounding the theatrical aspect of performance praxis. To what extent does the concept of reperformance even apply in this case, considering that while Nauman's script invites performance, there is no past event to refer to?
Strictly speaking, Abramović's version of **BODY PRESSURE** is not a reperformance, or at least not a performance we know with certainty to have been realized by any person, mentally or actually. On the other hand, **BODY PRESSURE** is the only piece in **SEVEN EASY PIECES** where Abramović knew exactly how to proceed. Her actions here didn't need to be based on images or eyewitness reports, because there was a script that precisely specified each individual action as well as the sequence of these actions. By putting **BODY PRESSURE** at the beginning, Abramović highlighted the function of the instruction or score: on one hand, to transmit the existence and the how of a performance, and on the other, to ensure that it can be and is repeated with maximum fidelity. At the same time, though, she was also reminding us of the role that instructions played for Nauman and many other artists in the middle of the last century, when the point was to focus on generating processes rather than manufacturing products, and to uncouple these processes from one's own person by assigning them to professional or nonprofessional actors. By making his instructions available to others, Nauman facilitated the split between author and interpreter; now Abramović made productive use of this split by placing herself in the position of the reader and attempting, like an unexperienced gallery visitor, to interpret the instructions of another author.

The repetition of a performance such as IMPONDERABILIA **(1977) may be seen as the reenactment of a script, which extends the original piece in a new context: The selection of different performers to take the places of Abramović and Ulay in giving the public only a narrow passage to slip through is not about the two of them, but rather expands the original situation into a setup for testing under new conditions. How can the repetition of a performance, as a new event, be harnessed for scholarly or museological purposes?**
As we are currently seeing, along with the reperformances of recent years, concepts such as authenticity and faithfulness to the original have reentered the discourse through the back door—concepts whose departure had long been taken for granted by the more advanced forms of contemporary theater and theater studies. And now, thanks precisely to these efforts to create a different way of writing the history of performance art—an art form thatonce insisted on singularity as well as irreproducibility—they're coming back.
At a reenactment conference last year, the discussion around authenticity and faithfulness was more virulent than it had been in the last fifteen years. And in the end we have to ask ourselves whether we want to have these debates again, whether we're willing to revive what are, in a certain sense, reactionary questions. A performing art that attempts to operate within these categories has always been as uninteresting to me as the attempt to conceptualize performing art in keeping with them.
In that respect, I haven't always been happy with the contemporary theoretical approach to the phenomenon of reperformance or reenactment. What we're still waiting for, and what strikes me as more productive than a return to the old ways of thinking, is some sort of innovative engagement with the transformation of the idea of the archive, as initiated by Rebecca Schneider and André Lepecki, for example. Or with the way the relationship between live event and documentation can be revitalized, with the way the dispositif of visual art and the practices of performance art have challenged one another since performance art moved into the museum, with ways of instigating different exhibition formats and viewer experiences. Reperformances definitely have the potential to bring these and many other questions to the table.

In music and in theater, the performances and interpretations of any given work have been much more numerous and varied than in performance art. Could it be that the author of the work has retained his prominent position in music precisely

because the individual piece trails so many different performances behind it?
I'm not in a position to say whether that's the reason for the author's prominence in music. In theater, though, it's the case that over the last hundred years the role of the author has been taken over more and more by the director. The term "director's theater" gives this phenomenon a name, in reference to the fact that directors have long since come to regard themselves as independent artists, whose work is not or no longer placed primarily in the service of other authors or their texts, much less their intentions. Since the beginning of the twentieth century, the director has been considered the true creator of a performance, which is why we don't go to the theater anymore to see **Hamlet**, but to see **Hamlet** as staged by Nicolas Stemann, Christoph Schlingensief, etc. Depending on the production, it may turn out that the text is extremely abridged, or combined with other texts. In Zurich, Schlingensief's **Hamlet** was interrupted one night by a member of the audience loudly complaining that the show they were putting on wasn't Shakespeare at all anymore.

The interview is based on an email correspondance in October 2011.

Dissection (Every Place Has a Story)

Elective Affinities/The Truth of Masks & Tables of Affinities installed in the exhibition Album/Tracks B at Generali Foundation Vienna, 2010

How can the montage of elements not only create a new meaning and context, but dissect the form of narration? In what way do facts, fictional text and newly produced images connect and how can a distance be produced in order to allow an analysis of the material and its language? The relation between text and image and the processes of correlation, displacement and translation of contentual or formal elements are an essential interest in Ana Torfs work. Existing materials from various media are re-narrated in slide installation, film, video or photographic series as well as xerography and silkscreen, rendering visible the method of displaying.
While narration is subject to the mode of mediation, language depends on the narration's media as a form of transmission. Yet works are exhibited within a specific context: they are perceived after, before or in a direct spatial relation to another work, requiring a translation into the space of presentation with regard to its surroundings. To what extent does the spatial installation of works change its appearance, influencing its reception? Does the spatial sequence of works contextualize and manipulate their interrelations differently in each exhibition? Taking the movement of a visitor as the constitutive mode of experiencing an exhibition and connecting works, two different spaces (K20, Düsseldorf and Generali Foundation, Vienna) almost seem to create diverging narrative structures in themselves. Is each exhibition not only a mode of display, but also transmission into a new configuration? To what extent do such renegotiations mirror a body of work and re-narrate an exmanination themselves?

Ana Torfs

“What we first call history is merely an account.”[1]

DISPLAYER The method of montage produces connections between fictional and non-fictional situations or material facts. At the same time, montage can reveal a new narration. In your work you often present differentiated constellations of image and text material, in which you seem to question the validity or “truth” of the images and texts you’re showing. By working with historical documents—i.e., for your installation ANATOMY **(2006), the trial records regarding the murder of Dr. Karl Liebknecht and Rosa Luxemburg before the Military Field Tribunal at the Berlin Criminal Court—it seems that you focus on the different ways reality is documented, represented, and eventually read. How important is the actual process of assembling the given material—such as images, stories, historical documents or literature—and translating it into another format in relation to your selection of the material?**

ANA TORFS In my most recent work **FAMILY PLOT** (2009/2010), I worked with existing images, but several other works are based on existing texts, such as trial records, in **ANATOMY** and **DU MENTIR-FAUX** (2000), or the conversation books of Beethoven in **ZYKLUS VON KLEINIGKEITEN** (1998); but it might just well be film dialogue (**DISPLACEMENT**, 2009), or a play (**THE INTRUDER**, 2004). These texts are just starting points, among other starting points, leading to installations with a strong visual impact. The image is primordial in all my installations, and it’s the first thing that will strike the viewer when visiting an exhibition of my work.

Michel de Certeau’s quote, with which you opened this interview, suggests that history is never objective; the subject/author/speaker always reverberates in the language. There is no such thing as a clear divide between the naked fact and the interpretation; or taking this a step further, between fact and fiction. In the end “(hi-)story” is coloured by language, there is no way around that. In one way or another, I’m interested in the strategies of narration, always bearing in mind that even history is a story, told by someone.

Neither language nor images are entirely reliable. The ephemeral projections of my slide installations create a distance between the viewers and what they see, making them aware the picture of the world they perceive is always subjective. My slide projections show static individual images; but displayed in sequences and ongoing loops, they may suggest a process in time and motion, which places them halfway between photography and film. My photographic series **VÉRITEÉ EXPOSEE** (2006), can be read as making a programmatic point: different vantage points, different truths. The 24 different prints allude to the often quoted line in the Jean-Luc Godard’s film **Le Petit Soldat** (**The Little Soldier**, 1960): “La photographie, c’est la vérité, et le cinema, c’est 24 fois la vérité par seconde.” (Photography is truth, and cinema is truth 24 times a second.)

It is also important to mention that the texts I work with are interesting for me in the first place as “language”. Most of them also have a connection to a voice: they are meant to be spoken (dialogues of a film, a play); meant to be sung (songs of Eisler/Brecht, for my web project **APROXIMATIONS/CONTRADICTIONS**, 2004); they were originally spoken (transcripts of a trial); or they replace the voice (conversation books used by friends of Beethoven to communicate with the deaf composer).

Generally, I spend a lot of time on the texts I choose to work with, whether they have a fictional or documentary origin. They are kind of “dissected”. Though I didn’t write these texts myself—they are objets trouvés—I “sculpt” them into a new and concise configuration, a transformation process that is just as slow and intense as writing. The translation of the original language of these texts can also be considered as part of this alteration process.

For **ANATOMY**, which I made during a DAAD artist-in-residency in Berlin in 2005/2006, I read the whole Record of Proceedings of the **Strafsache wegen Ermordung von Dr. Karl Liebknecht und Rosa Luxemburg vor dem Feldkriegsgericht des Garde-Kavallerie-(Schützen)-Korps im Großen Schwurgerichtssaal des Kriminalgerichts in Berlin**, a typewritten document of some 1,200 pages, in the Military Archive in Freiburg. I selected the statements of 25 different persons, defendants and random witnesses, who knew details about the exact way the founders of the German communist party were murdered, and processed them into a script.[2] By presenting different versions of what happened on the night of January 15, 1919, a fragmented and continuously shifting picture of the last 30 minutes in the lives of Liebknecht and Luxemburg is revealed. My whole text selection is no longer than 25 pages, less than 2% of the original document. I left out the names of the witnesses, and identified each person only by age and title, so that they become more abstract figures, and at the same time more “present” in every possible way. In my script, I also listed the testimonies chronologically; totally different from the original trial records which, time-wise, jump back and forth continuously. Minute by minute, we come closer to the deaths of Rosa Luxemburg and Karl Liebknecht, with one act devoted to the murdering of Karl Liebknecht, the other act to the murdering of Rosa Luxemburg. I knew of the existence of these trial records at least four years prior to my Berlin DAAD artist-in-residency. But the decision to work with them was made only after a visit to the Anatomical Theatre in Berlin, which features so prominently in the slide photographs of **ANATOMY**. I had discovered this location by chance, a few months after my arrival in Berlin in early 2005, on a website listing “hidden treasures” in the German capital. Visiting that remarkable place, led me to the title of the work, and to the concept for the installation: an anatomy. The first meaning is “dissection”: “the art of separating the parts of an organism in order to ascertain their position, relations, structure, and function”; but in a broader, more figurative sense, it also means “analysis”: “a separating or dividing into parts for detailed examination.”[3]

For my slide installation, **THE INTRUDER** (2004), based on **L’Intruse**, a one act play from 1890 by Belgian writer Maurice Maeterlinck, an incredible amount of text was omitted; obsolete characters were left out, etc. I invited Gila Walker to make a new English translation of the original French text. The last English translation dated from 1894. In this way, I wanted to actualize the play and bring it closer to the work of such authors as Beckett, to which it relates in many ways. But I never start “dissecting” a text when I’m not on the track of a global concept, in which counterpointing image and text is essential, without the one or the other having the upper hand. A play is a text that was written to be performed, to be animated, to be staged. So another important step in the transformation process from the text to my installation, **THE INTRUDER**, has to do with the search for actors, for a location. The five British actors I worked with

for the voice recordings are different people than the actors I chose to use in the series of slides. The text—transformed into a sound recording with five voice actors—is only one ingredient of a spatial installation that includes projected images and English text slides with Maeterlinck's stage directions; five voices audible via four loudspeakers placed around a fixed distance from the projection socle; and a black projection surface. When you see the installation, your attention shifts constantly between looking, listening and reading. The relation and/or tension between text and image is very important in all of my works. The off-screen voices are not synchronously connected to the actors we see in the images. After all, a slide photograph can't "speak". The illusion of actors speaking in an image can only be created with moving images—film or video—not with slides.

"The modern scriptor is born simultaneously with the text"[4]

Barthes emphasizes the possibility of a meaning that arises almost accidentally, instead of an author's message that is aimed at a viewer. Thinking about not only the composition of text, but also the creation of images: What position do the mediums of photography and film have in your artistic practice?

First of all, the history of film and photography are, for several reasons, important reference frames for me. I made only one film, however, **ZYKLUS VON KLEINIGKEITEN** in 1998, and that work is as "photographic" as possible: static images, actors that almost don't move, no synchronous sound. Dirk Pültau described it as a combination of radio play with cinematic tableau.[5]

Though I often work with the photographic camera, the medium as such is not the point for me. I do have a preference, however, for the so-called reproductive techniques such as lithography, photography, film, video silkscreen and inkjet printing, Xerox copies, etc. What I'm really interested in is the creation of series—series' of images that are related to each other; this could be the ongoing loop of a slide projection, as much as a photographic series—the images are always interconnected in many ways, they tell a story, however deconstructed or abstract that story may be.

When a found narration, such as a trial record, is translated into images, these act as a transmitter and in this respect illustrate a past event. Hence, even a specially produced image functions as an additional documentation of the past and resembles something found. What is the relationship between the found text and its translation into images? To what extent could the resulting action be described as a reenactment?

I don't like the word "narration" in combination with the word "found" in this context. I work with very different texts, but not always narrations, so I'd prefer to use the word text instead. Strictly speaking, there is no author involved in the transcript of a testimony, for example—a trial record could be considered found footage. After I transform them, they become narrations, but certainly not always in the rough way I found them. A theatre play or a song text is something of a completely different order, however.

Constructing or shaping, finding a "form" for the material I work with, is primordial. I'm interested in stories—our society is a recited society—but I want to stress the mechanisms of narration, deconstructing it somehow. Despite the presence of text in my work, I try to create strong visual experiences in the first instance, with a focus on the relation or tension between text and image, between reading and visualizing, between listening and looking.

I don't think my installation **ANATOMY** "illustrates" or "reenacts" the trial from 1919 it is based on. I asked young actors who were approximately the same age as the witnesses to embody these specific testimonies (speaking German), and filmed their performances on video (in colour), in strictly framed close-ups in front of a white background: a very abstract and at the same time contemporary image, an "open" image. They all wear contemporary (coloured) shirts, representing young people of today, not reconstructing historic characters from 1919. The actors were handed the text in advance, so they could memorize it, with a single instruction: do not attempt to act a part, and leave out Bewertung, as they say in German—judgement or evaluation of what you are saying. Everything was recorded very quickly, without much rehearsal. The actors were instructed to face the camera directly the whole time, a genuine ordeal at times. They were also stimulated to leave a lot of "white space"; i.e., silences between the sentences: voids for the spectators to fill in, offering them time and space to picture what is being said.

These testimonies in German on video were translated "live" by an English court interpreter, as she was hearing the statements for the very first time, and her "interpretation"—which can be heard in the installation over wireless headphones—shows how agile language really is. The English interpretation brings the historical text back to the present with an incredible directness.

Another part of **ANATOMY**, a series of black-and-white slide photographs realized with 17 other actors between 24 and 81 years old (some of them very well-known) representing an audience, were taken at the Anatomical Theatre in Berlin. These slides form a more metaphorical counterpoint to the "dry" or "distant" interpretation of the filmed testimonies visible on the two monitors.

I certainly don't consider the images I make as a documentation of the past, and certainly not as resembling something found. I don't think that **ANATOMY**, with its complex relationship between the images (slide and video) and the sound (direct sound in German, and in English interpretation) resembles the original trial from 1919, quite the contrary. I did not do any research to find out what people looked like, what the Berlin court looked like. The architecture of the Berlin Anatomical Theatre, where I made the slide photographs, evokes a very suggestive atmosphere somewhere between a stage, a Greek amphitheatre and a court of law. This location is ideally suited to my search for abstraction: the scene of so many dissections and analyses, it reflects various aspects of my own artistic process as I take a scalpel to the material I chose to work with.

Even though I take historical texts as a starting-point for some of my installations, the ultimate goal or the result is not "historical". I want to create space for the imagination, for thinking, now. Realism is not what I'm looking for. It all comes back to the same thing: creating distance, abstraction, and counterpoints.

"How much or how little do you need to tell something...?"[6]

Language obtains an initial role as a transmitter of a story or history, so that narration should often be understood as an interlinking of information that originates in different events and sources. In your series FAMILY PLOT #2 **(2010), the emblematic use of speech balloons indicates language as a performative act.**

In **FAMILY PLOT #2**, history is explored as a series of personal worlds, and as something told by anonymous narrators: those who

"speak" are explicitly identified. I don't indicate any sources or references. Subjectivity is at issue again, and its problematization.
I used a similar method in my photographic series **LEGEND** (2009). The Latin verb "legere" originally meant "to gather". In time, the verb came to signify "to gather with the eye, to see", and that led to the sense "to read". From this verb came the Latin noun legenda, used in the Middle Ages to mean "a thing to be read". The work refers to both meanings of the word legend: of a mythical tale, a story of undocumented veracity; and the explanations of symbols in maps, and explanatory remarks in illustrations and captions.
I photographed nine landscapes on La Gomera, the second smallest of the Canary Islands. Assigned to each are five legends or captions, with a variety of information about the Canary Islands. The photos, which resemble a view through a telescope, and the engraved metal plates with the text quotes—put between quotation marks, without indication of sources—stir associations with nineteenth century research expeditions and the presentation of their findings in natural history and ethnology museums. Historical, political, and economic facts are presented, but also "legends" in the sense of legendary or mythical reports. The network of associations and facts yields a multifaceted image; yet despite the abundance of information, it is impossible to get the picture "in focus".
The speech balloons in **FAMILY PLOT #2** and the quotation marks in **LEGEND** point to the same thing; these are found texts, spoken or written by someone at some time in a remote or near past (even yesterday is the past already). The words in the text bubbles of **FAMILY PLOT #2** are not clearly referred to as "quotes", although the presence of the balloons makes it clear that it's found footage. But those text balloons only have a minor presence in comparison to the images I selected for **FAMILY PLOT #2**, a series of 25 inkjet prints that first and foremost resemble a pictorial atlas, a collection of historical engravings from very different sources.

You use images as well as texts in FAMILY PLOT #2**, but both remain fragmentary. Yet the world map and the combination of a number of personalities produce a subsumption and contextualisation. To what extent is it possible to refer only to fragmentary material and still produce cohesion? Likewise, how is it possible to conserve openness or achieve something that amounts to more than the found materials?**
FAMILY PLOT #2 is in the first place an encompassing image project. But it also belongs together with **FAMILY PLOT #1** (2009) —it does not exist on its own. Though I have a long-standing fascination for botany, gardens, and gardening, I couldn't have imagined doing a project in this context until, during an artist-in-residency stay on Gotland, I stumbled upon the Swede, Carl Linnaeus, the famous "Father of Modern Taxonomy". In 1741, Linnaeus had explored this Swedish island in the Baltic Sea in search of medicinal plants and plants for dyeing cloth, as well as useful raw materials, on behalf of the Swedish parliament. In addition to Linnaeus' literary talent, expressed in his travelogue about Öland and Gotland, his binomial naming system captured my interest. I became fascinated by what one could call "linguistic imperialism", by the colonial history hidden in the name of a plant. Before Linnaeus, many naturalists gave the species they described long, awkward Latin names, which could be changed at will. The need for a workable naming system was intensified by the large number of plants and animals that were being brought back to Europe via naval expeditions to Africa, Asia, and the Americas. Linnaeus introduced the systematic use of binomial nomenclature in Latin, giving plants and animals a generic name and a specific epithet. His naming system accompanied Europe's expansion and colonization of the world (ignoring existing indigenous names, for example). Many of the "newly" discovered exotic plants were named after their—usually white, Western—discoverers, or were dedicated to important European figures, such as the genus Banksia, which was named after Joseph Banks, President of the British Royal Society; or Nicotiana (tobacco), which honoured the French diplomat Jean Nicot. Naming is always an act of appropriation, which poses questions of identity that generate the plot of (hi-)stories. But this is only one aspect that resonates in the title, **FAMILY PLOT**. The word "plot" can mean the plot of a story, an intrigue; it also can mean a piece of land, a ground plan, or a graphic representation, such as a chart. As always in my work, following the hints contained in the meaning of the title opens up essential aspects of the concept.

FAMILY PLOT #1 shows, in a very playful and graphical way—mimicking a genogram, a pictorial display of a person's family relationships—how Linnaeus and his many followers retold the story of the elite of the Western World through their well-managed naming system. It's also a slightly erotic work, with its close-ups of flowers and fruits from a wide range of plants, a wink to Linnaeus' own sexual classification system. Rather than including the entire plant and its construction in his taxonomy, he classified all plants into 24 groups, based solely on sexual characteristics: the number of pistils (the female reproductive units) and the number of stamens (the male reproductive units). This method was so controversial at the time that he was accused of botanical pornography.
Similar to a family tree, **FAMILY PLOT #1** presents alongside Linnaeus, 24 photographically-reproduced historical portraits of name patrons, and set smaller next to each of these, the name of the botanist who gave the name including a diagram of the nomenclature process. This "documentation" is visible underneath a black-and-white silkscreen on glass of the plant or fruit in question. The viewer's gaze oscillates between a confrontation with the tradition of the portrait as an expression of power and the stylized beauty of nature. All the depicted persons are looking toward Linnaeus, in the middle. The spatial arrangement follows the alphabet, beginning with Adansonia digitata, named by Linnaeus after the French botanist Michel Adanson (1727–1806), and ending with Welwitschia mirabilis, named by the British botanist Joseph Dalton Hooker, in honour of the Austrian botanist Friedrich Martin Josef Welwitsch (1806–1872).
Although my starting point for was a linguistic interest in plant names, and not the name patrons and their world, I became fascinated by these biographies from an era when the order of things was being systematized. After more than a year of research, in mid-2010, this led to a second series of 25 prints.

Every print of **FAMILY PLOT #2** features the header "THE WORLD OF..." followed by the name of each name patron of the 25 plants selected for **FAMILY PLOT #1**, to indicate not only each of the then-known land masses, centrally represented by historical world maps (remember that a plot also means a chart or a map), but also aims to depict the connections and mutual relations of the person's "world." Copper and wood engravings from various sources are used as these are the reproductions that shaped Europe's view of the rest of the world since the invention of the printing press.
As always, I set my own system onto these universes, standardizing diverse materials by use of black-and-white aesthetics, reproducing

all my found materials in negative. Slavery, one of the topics, is a possible reference point for this black metaphor; these worlds appear as history's dark hours. In the depictions of Black people, reversing the selected engravings is very striking: through this method, their skin appears white. Inversion abstracts the gathered materials and harmonizes very different images. When looking at the series, which at the Generali Foundation covered a wall of 30 meters long, 25 "worlds" enfold before the eyes of the viewer. From a certain vantage point, you can make a connection between the plant and the world of the person to whom the plant was dedicated, leading to many associations, making it impossible to regard the pictures of flowers and fruits with an innocent eye.

"History is coloured by language"[7]

Your installation DISPLACEMENT **deals with the possibilities of narration or renarration.**
I actually call the work a "remake", not a renarration, which would only refer to a text, while **DISPLACEMENT** is the renarration of a film, and it definitely consists of images as well. This type of renarration is generally called a remake.
The installation provokes the viewer to piece the fragments together on two different levels. By using slides—also text slides—and sound, you offer a setting that is activated by the perceptions and associations of the viewer who connects each single image, text or acoustic information into a conceptual montage. DISPLACEMENT**'s script is based on the dialogue from Roberto Rossellini's** Viaggio In Italia **(**Journey To Italy**, 1954). Defragmenting the montage the visitor also discovers Rossellini's narration. How important is this "white space" that is constituted by gaps between fragments in your art works, and also between your work and its references? Which role does the idea of vacancy play in the spatial installation of your work?**
Silence is very present in all my soundtracks. All the actors I have worked with were asked to think very consciously about the creation of silences, but even then I have to add extra silence during the editing. The artificial silences are created to give the audience time to fill in the gaps. It offers space and freedom for interpretation, opening possibilities for visualization and imagination.
There is also my search for abstraction, the search for a kind of nakedness or sobriety, stripping the image of what is superfluous, thus creating imaginary space for the audience, the beholders of the work. The audience should play a significant role in reworking and producing the meaning of the work. A text, a book, a work of art, they all are sites of intersection. There is no final "meaning" but rather a network of associations. Meaning depends on a visitor's particular frame of reference, his or her familiarity with a set of stories or images.
However paradoxical this may sound, my research and my references don't really matter, nor the long preparation time I spend on certain works. What counts is the work I present, not the background information, though I often write about my research in autobiographical texts that become part of a book, or even part of the work—for example in the **TABLES OF AFFINITIES** (2002). I mean that a visitor doesn't necessarily need to know that **DISPLACEMENT** is a photographic remake of **Journey to Italy**. My installation is an independent work that exists on its own. I bought the rights to use the original English dialogue of Rossellini's film, but I actually used only a very small percentage of evident I couldn't keep those fragments that pointed to the very specific history of Napels, the city featuring in **Journey to Italy**. I based the new dialogue required on "found footage", with text clippings from tourist guides, newspapers, and travel magazines (for example, the fact that Ingmar Bergman landed on Gotland in 1961, on location hunting for his film **Såsom i en spegel** (**Through a Glass Darkly**).
At the same time, I'm interested in the potency of history in the present and the handling of testimony and relics from the past (and I intensify this theme, which is also central to Rossellini's movie, by acknowledging the film itself as an "historical artefact"). It's also one of my favourite films. So in this case, I found it important to announce in the press release about the work that **DISPLACEMENT** can be considered a photographic remake of Rossellini's film.

To what extent do you think the viewer plays a performative role, in the sense of being a conceptual actor,who acts according to a script manifested by the installations and their choreography?
I don't like black boxes for my work, with horizontal rows of seating, imitating a movie theatre. I prefer spaces in which the visitors can circulate freely. I also work with loops, in which the visitor can enter or leave at any point. The visitors don't need to sit, and if they wish to, the seating furniture gives them the option of various viewing angles. Unlike in the cinema, visitors may change position and perspective. It's an open space for reflection and narration that is offered, in a metaphorical and literal sense.
DISPLACEMENT, for example, consists of large black-and-white images projected onto opposite walls. On one side, giant, frontal portraits of a man and a woman alternate with the white text, "every story is a travel story". The portraits appear and disappear in slow fades, which largely determine the lighting and atmosphere of the space. A kind of "travelogue" plays out on the other side. The landscapes and interiors aren't exactly exotic, but you can't really place them either. Each image is overlaid with a text, such as: "Day 6 – Late afternoon – Man and woman driving to hotel". For the most part, there are no people to be seen in the photographs, yet almost all the images contain traces of human presence: infrastructure, windmills, radars, bunkers, industrial installations, art, archaeological remains, and so forth.
As in **ANATOMY**, the text the work is based on is only one ingredient within a complex installation with many layers, which can only be uncovered by spending time inside the exhibition space, looking, reading, and listening.
Also in **ANATOMY** there are various possibilities of perceiving the work. The visitor can sit on the bench and just look at the two television monitors, but he can also switch viewing points completely, by either looking at the monitors or at the huge slide projections on the wall, left of the monitors. The visitor can also choose to stand next to the three-meter long socle and listen with headphones to the English translation of the German testimonies by a court interpreter. He can connect this sound as well to the slowly changing slide projections, without even looking at the young actors on the video monitors. This creates constantly shifting relationships, since the video and slide loops have different durations.

The exhibitions at the K21 and the Generali Foundation offer two alternative strategies for displaying your works and two modes of perception that create differing experiences and other possibilities of contextualization. At K21 in Düsseldorf, you collaborated with the Belgian architect, Kris Kimpe, to develop the exhibition architecture. The space was cut into grid squares and paths that isolated the exhibited installations. The individual spaces were connected via corridors that allowed different paths through the exhibition and various linking of works. While you used white boxes that allowed the viewer to move within each installation, you also created space for decisions about movement

and connections. Could you elaborate on the development of this exhibition's architecture? What role does the space take on as a media between work and viewer for the conception of your exhibitions in general?
The space for temporary exhibitions at K21 is located in the basement. This basement is one huge open space of 1100 sqm—except for a black box in the middle of it—with walls reaching 5.5m high. The Ständehaus, a former parliament building, within which the K21 opened its doors in April 2002 after a drastic redesign, dates from the end of the nineteenth century. When taking a look at the floor plan of the basement, one immediately notices the neo-classical, symmetrical structure of the original building, including a semi-circular space, known in the K21 as the apsis.

Until that point, for each temporary exhibition in the basement of K21, new spaces had been made to measure using a prefab system, consisting of movable metal structures covered with plywood. These freestanding walls have a standard thickness of 45cm—a very conclusive aspect, which is important to take into account when working with the architecture of a show at this location.
At the end of 2008, Kris Kimpe, a close friend, had suggested that he wanted to work with me on the floor plan for K21. Early in 2009, I showed him my drafts and we discussed some of the core ideas I had in mind for the exhibition architecture: long, empty corridors to create distance (and time) between the works, no use of colours in the entire basement, typography showing the titles of each work on the white walls of the corridors, entries to each space reaching to the ceiling etc. I also told Kris that I did not want to use the existing black box in the middle of the basement, but would close it off instead and use the area around it as a central seating area. I also wanted the apsis to be part of the space, though it was excluded in most of the temporary exhibitions I had seen at the K21. It's the only room in the basement where daylight enters through the circular windows and where one can see the outside world, which makes this room very special.
I would like to stress the fact that it is not as if there is something like the architecture of **Album/Tracks A** (2010), and then works, as if these were two separate entities. I don't believe that one can create exhibition architecture first and then put works into that architecture.
Most of my slide installations had been shown already on several occasions in solo and group shows. I have a quite precise idea of how to exhibit each of them; they have many architectural spatial characteristics of their own. The architecture should develop from the works and their particular needs and not the other way around. At the same time, I also think it is important to take into account the existing architecture of the place where one will exhibit. For every exhibition one has to start from zero again, taking into account the typical features of the venue in question. K21 and the Generali Foundation have a different scale and each has its very distinct architecture—even the empty basement of K21 has very specific characteristics. As a result, **Album/Tracks A** and **Album/Tracks B** (2010) looked very distinct.

The most difficult thing was to decide which works I would show at K21 and which ones at the Generali Foundation. From the beginning I saw these two shows as complementary, with a partly different selection of works, offering a complete overview of my work to the present day, including three new works. The 10 works I finally selected for K21, covering a period of 17 years, are very diverse. Some installations need to be shown in relative darkness, like **BATTLE** (1993/2009) and **THE INTRUDER** (2004)—these two works also have very integral soundtracks—while others, such as the photographic series **VÉRITÉ EXPOSÉE** (2006), **FAMILY PLOT #1**, **LEGEND** and **"à…à… AAAH!"** (2000) need artificial lighting. Consequently, it was obvious that Kris and I needed to create compartments in the open basement space, so that each work could be presented in an optimal way. At the same time, I didn't want to lock the works up in hermetically-sealed black boxes. Though the exhibition space is divided into several rooms, these are rather light and open, thanks to the large, high entrance for each white space. Kris suggested that we give the entrance ways in some of the spaces recessed walls that were 90cm deep (2x 45cm, the size of the prefab system used in K21). It's a very interesting architectural detail: It creates a movement and invites the visitor to enter the space. The movement from "outside" to "inside" almost follows the pattern of a slow fade from light to black. The boundaries between inside and outside become blurred. At the same time, these entranceways, which were built in the spaces of **DISPLACEMENT**, **ANATOMY** and **DU MENTIR-FAUX**, filter the bright spotlight from the surrounding corridors.
In total, there were 10 "rooms" to visit in K21, a room for each work, though the open rooms for the photographic series' **FAMILY PLOT #1** and **LEGEND** were not specially built for the occasion and should rather be considered as large corridors. The seating area, however, in front of them, does give these spaces a special allure. It also makes it possible to look at these photographic works from a distance, from the perspective of the long bench, and to perceive them as a whole. When you come closer to the wall, in effect performing a "zoom" movement, the work changes completely: only then can you read the textual information. The beholder actively constructs the meaning of the work, and the more time he spends with it, the more rewarding and rich the experience will be.

"What's in a word"—a linguistic interest that is one of the recurrent starting points in all my works—is also reflected, in a subtle way, in the exhibition architecture. It's no coincidence that I'm interested in the etymology of the two words that I chose for the title of these two exhibitions and of the closely connected catalogue, **Album/Tracks A+B** (2010), in which these words and their etymology figure in white ink on the black endpapers.
The word Album interested me because of its origin in the word albus, meaning white or whiteness. In ancient Rome, an album was a blank tablet on which the principal events of the year were noted, a list of names was kept. The endless white walls in K21 could be seen as a metaphor for the unwritten, empty page, for the white projection surface. When entering the exhibition hall via the central staircase, one could see nothing but whiteness… **FAMILY PLOT #1** could only be discovered when going to the right, together with words (the titles of the works), in large typography on the walls. But I was also interested—as this was my first big overview exhibition—in the actual meaning of the word album as "anthology", a collection of pictures, or a book with blank pages used for making a collection. Track, the second word of the title used in plural, with its manifold meanings, completed the concept. The long "paths" between/leading to the works could be referred to as tracks to follow, for example.
I was also very much interested in the meaning it has of detectable evidence (footprints, the wake of a ship) that something has passed; and also the course along which something moves or progresses; a way of life, or action; paths along which material as music or information is recorded; a sequence of events—a train of ideas; an awareness of a fact, progression or condition; to lose track of the time…

In general, I prefer exhibition spaces that are open and intimate at the same time. I like the idea that you can focus on a work, but I also don't want the visitors to feel locked in soundproof dark rooms. Even though the plywood walls are 45cm thick, the voices of **BATTLE** and **THE INTRUDER** are still audible throughout the exhibition, but it is not disturbing at all. On the contrary, the constant murmur, like the high entrances, creates a kind of transitional space between the works, which can make the visitors curious to discover them.

"Every story has a place. Every place has a story"[8]

With the complementary exhibitions Album/Tracks A **at K21, and** Album/Tracks B **at the Generali Foundation, you presented your first extensive institutional exhibitions. For each venue you developed a particular exhibition concept. At the Generali Foundation in Vienna, there was a focus on a linear progression of the works that communicated a dramaturgy similar to a suite of acts in a play or film. Especially** ELECTIVE AFFINITIES/THE TRUTH OF MASKS & TABLES OF AFFINITIES **(2002) seemed to be a pivotal part of the exhibition in Vienna: Slides are projected on two huge freestanding walls that were placed in the centre of Generali Foundations' main space, and opened up towards** ELECTIVE AFFINITIES' **reading tables. The frontality of the projected portraits mirrored the representation of the actors on two video monitors in** ANATOMY**, a work you installed in the same central space, but more to the front, nearer to the entrance of the space. Moreover, the pictorial language of** ELECTIVE AFFINITIES' **36 digital prints, which you displayed on the floor and next to the reading tables, are revisited in the photographic dyptic** ECRAN I + II **(2002). Beside such formal similarities, the approach towards the exhibition of all elements creates sequences and connections between the single works that almost seems to create a narrative structure in itself. In which way does the exhibition at the Generali Foundation mirror the body of your work in regards to the way you induce interrelations?**

Also at the Generali Foundation, I started to think about the exhibition as an investigation into the possibilities of the space as such, in connection to the works I wanted to show. The exhibition venue, built in 1995, is not only smaller than K21, but it also features very specific, contemporary architecture, with many angles and a long grey concrete wall dividing the two major spaces.

When entering the Generali Foundation's exhibition space, there are strictly speaking only two directions to follow: to the left or to the right. But is also important to indicate that the whole space is very open, with many large passages, and this allows for a very organic exhibition. But again, an exhibition concept depends in the first place on the presented works. I was also told in advance that, whatever the exhibition that is shown in Generali Foundation, 99% of the visitors walk immediately to the right when they enter, straight to the big main space, continue to the back of it, and return via the narrow space left of it. Instead of fighting these given elements, I wanted to work with it.

It seems quite logical that the perspective lines created by the deep, almost triangular space—which I reinforced by the spatial characteristics of **ELECTIVE AFFINITIES/THE TRUTH OF MASKS & TABLES OF AFFINITIES**—really makes you want to walk to the back, to the illuminated tables, via **VÉRITÉ EXPOSÉE**, in which you can see **DU MENTIR-FAUX** and **FAMILY PLOT** reflected already, and then come back to the front of the space via **FAMILY PLOT** and **LEGEND**. The venue invites a circular movement, a loop. But even though 99% of the visitors are said to follow this path, there are other possible trajectories. When you enter the Generali Foundation you could first walk to the left of the entrance door, where I installed **DISPLACEMENT**, followed by the other space on the left where I installed the photographic series "**à…à…AAAH!**". You could also take a seat at the reading desk, or spend some time with the web project **APPROXIMATIONS/CONTRADICTIONS**. But probably, after having bought a ticket on the right side of the entrance door, most people would automatically walk straight to the central hall on the right, attracted by the huge slide projections of Elective Affinities and Anatomy. The existing architecture of Generali Foundation is somehow very compelling…

ELECTIVE AFFINITIES/THE TRUTH OF MASKS & TABLES OF AFFINITIES is not only a pivotal work in the architecture of the exhibition as you describe it, it's also a kind of key work. The relationship or tension between text and image is a central aspect of my work, and it is especially evident in this two-part installation. First of all there is a double series of portraits of a man and a woman, black-and-white slides projected in pairs on two freestanding walls of which one is positioned in an angle of almost 90° in relation to the other. Laid out on 14 tables behind the slide projections we find the unfolded sheets of a "book-in-the-making", a sort of "reading diary", in which I assembled literary, (auto-) biographical, and historic textual excerpts and images in an associative arrangement, including selections from the two books from which the work takes its title: Goethe's **Elective Affinities** and Oscar Wilde's **The Truth of Masks: A Note On Illusion**.

The seemingly endless masquerade of the two models in the slide projections—they never show their "true faces"—can be linked at will with these text fragments, but it can also be regarded as a playful interrogation of concepts such as "truth" and "identity".

This installation can be seen as programmatic regarding how perception of my works might function. Every visitor enters an exhibition with a certain reference frame, and makes "projections" when seeing the open images I present to them. The slide projections function as mental spaces for your imagination. Not by accident does every slide of **ELECTIVE AFFINITIES** fade to bright white light, making the white wall (albus, album…) on which it is projected visible in all its brightness, almost blinding. After taking a look at the texts and images on the reading tables, we see the slide projections with different eyes, not only because the two actors suddenly become the protagonists of thousands of stories, but also because our inability to "unmask" them leaves a bitter aftertaste.

When I showed this work for the first time in 2002, as part of the exhibition **ForwArt** at the Royal Library in Brussels[9], I was well aware that it made no sense to present a book together with the slide projections. People don't come to an exhibition to read books. I thought about alternative ways to present the materials I had assembled. Most of the books that are produced wherever in the world are printed on paper sheets of 70 x 100 cm, the so-called unfolded sheets. It is strange to discover that the pages of a book only become arranged and orderly, after these sheets are folded and cut. In the exhibition, these sheets mix the 16 pages of one quire, enabling no more than a fragmentary reading. Hence, there is no prescribed order by which the visitor is supposed to examine the materials assembled on the reading tables of **ELECTIVE AFFINITIES/THE TRUTH OF MASKS & TABLES OF AFFINITIES**; our gaze criss-crosses the photos and texts presented on the sheets. During the seven weeks the **ForwArt** exhibition was held,

Etablissements d'en face projects, a Brussels art foundation, made the production of an extra edition possible. Sheets had been printed on wafer-thin paper and folded into quires. Every week one uncut quire was sent to a limited number of national and international destinations. After having the folds of the leaves slit, it allowed a chronological reading of the text as a whole, as a second stage of my 'book-in-the-making.' It was a reading diary in the end, a real network of materials that I composed into a story with a very specific form, which occupied me more than two years.

While your exhibition Album/Tracks B **at the Generali Foundation seems to resemble the process of a linear narration similar to the experience of reading a book,** Album/Tracks A **at K21 appears more open to differing forms of access. Following the analogy of a book,** Album/Tracks A **appears to be structured like an archive where the visitor has to find his or her own approach through connections in the hypertext. How far was the double-exhibition a chance for you to analyse the different possible modes of perception your work inspires? Considering the exhibitions' titles** Album/Tracks A **and** Album/Tracks B**: In what way do you bring together images and text and how do you compile them? Taking the album as a given format, what kind of film or image is produced and to what extent is it understandable as an album?**
I would never compare the experience of visiting the exhibition in Vienna as similar to reading a book, as if the exhibition consists of texts to read, in a well-defined order. I think visiting **Album/Tracks B** is a far more complex activity than reading a book due to the different time-based works, with the overwhelming presence of continuously changing projected images, in ongoing loops. And similarly, I don't know why the experience of visiting the exhibition at K21 would resemble the visit to an archive, as it seems to be a very empty archive at first sight, with only whiteness to be discovered when you enter… Whatever the architectural conditions where I present my works, every visitor has to find his or her own way of dealing with my work—the presence of long white empty corridors does not make the difference. But I gave your metaphors some thought and maybe, somehow, there are elements of a book, especially of an album (and its different significations) in both exhibitions. In a book, turning the pages one by one, you don't know what you will discover next, until you turn the page. From this viewpoint, I would even say that the book metaphor is more to the point for **Album/Tracks A** in Düsseldorf, with the endless white corridors (albus, whiteness) on which the titles of each work are indicated in huge letters on the walls, as triggers that open up the imagination for the first time, before seeing any of the images, a process that is much more related to reading a book… The titles on the walls also function like chapters of a book, of which the pages with images only pop up, once you turn a page, or enter a room. **Album/Tracks B** than is a book with images (album as an anthology, a collection of pictures), of which all the pages are open at the same time. Thus it less resembles a book than a scroll or a loop. When you enter the central hall in the Generali Foundation, you can see all the works at once, or catch a glimpse of them. There is certainly nothing that resembles the linearity of a book in the Generali Foundation, there are too many things going on at the same time, having to choose the whole time: Will I look at this, or at that, and at that? I would also rather use filmic terms to describe the experience of a visitor in the Generali Foundation. The exhibition invites a kind of non-orthodox way of looking much more reminiscent of zapping on the television, using your body as a camera, making panoramic and telescopic movements, close-ups onto details…
Maybe **Album/Tracks B** in Vienna much more resembles an archive, stuffed with layers of materials that need to be discovered. The strict grid in Düsseldorf, although there are more empty corridors to follow, offers a quieter circuit, leaving every work much more on its own, and contrary to your analysis, makes me think much more to the linearity of a book, where the pages unfold one by one, notwithstanding the fact that you can read this book in several ways, depending on who's reading it.

"Act of reading reaches the past"[10]

As if to emphasize this problematic difference between the format of a public presentation and a printed publication you explicitly produce books that refer to single works; e.g., the publications that accompany DU MENTIR-FAUX **or** ANATOMY**. What are the transformative steps that translate a single work or an exhibition into a publication? In regards to the perception of your work, how important is a translation into written word and pictures, first in the context of the exhibition and second in retrospect?**
I prefer to make artist's books, autonomous publications that are not merely documenting an exhibition or a work. However, after 17 years—the oldest installation, only exhibited in Düsseldorf, dates from 1993—I think it was time to look back and create a "classic" catalogue. But **Album/Tracks A+B** is far from being a translation of the two exhibitions on the occasion of which it was published. It does not even include installation views made in Vienna or Düsseldorf. The catalogue consists of one general essay and short texts—by 10 different authors—but first and foremost, I show images…
Following a very strict grid, the short essays about each work are preceded by varying sequences of images: first the image, and then the text. The sequences of images give an idea of the time-based aspect of my work—whether it's a series of photographic prints you need to discover in all of its aspects and relations, or a slide installation. The whole book is structured by an alternation between black and white: installation views on black paper, the text on white paper.
Exhibitions are always very limited in time, so it is important to offer the public other ways of discovering the œuvre of an artist. A catalogue can never replace the exhibition, however, it's always a different translation of the same materials. It can only give an idea of the works, especially by showing many installation views, taken from different point of views, in various venues.

I don't consider my publications **DU MENTIR-FAUX** (2000), **ANATOMY** (2006) or **BEETHOVEN'S NEPHEW** (1999) as references to—and certainly not as documentations of—the works they are related to. They are autonomous artists' books that were produced parallel to the exhibition (or screening in the case of **ZYKLUS VON KLENIGKEITEN**) of the works in question. I would rather say that these books are different translations or transformations of the same materials. My book **DU MENTIR-FAUX** is not documenting the installation with the same name. There are not even installation views included. It's simply a different work. The book features an autobiographical text—I have always loved writing, and several of my publications contain texts I edited or wrote. I chose a very particular graphical design for it: in accordance with medieval manuscripts the "main" text, my account of how the work was established and how this process relates to my personal history, shows added "glosses" in a smaller typeface. The relationship between both "tracks", however, is not quite as one would expect: the intimate main text can be perceived just as easily to

be “comment” or “interpretation” on its surrounding glosses, which in fact deliver more factual information.
These publications were not made after the works in question were created, but actually at the same time. They are simply “translations” of the same material. For me it’s a challenge to work with books. If I had the production budget, I would also have produced books in connection to the various materials I worked with for **THE INTRUDER**, **DISPLACEMENT** and **FAMILY PLOT**, also for **LEGEND**. While I’m working on a new installation there are so many tracks and side roads I follow, that don’t become part of the installation as such, but that are interesting to find a place for in a different medium, such as a book.

The interview is based on an email correspondance in May 2011.

1 Michel de Certeau quoted by Ana Torfs in an interview with Els Roelandt for BAM in 2006, http://www.bamart.be/pages/detail/en/619: “Ce que nous appelons d'abord l'histoire n'est qu'un récit” (L'Ecriture de l'histoire, 1975/The Writing of History, 1975).

2 The script is published as “A Tragedy in Two Acts”, in the book Anatomy, which I made in connection with the installation. DAAD, Berlin 2006.

3 Webster online dictionary.

4 Roland Barthes: The Death of the Author, 1968.

5 Dirk Pültau: “The blind singer and the absent composer” in: A Prior #10, p.116. http://www.aprior.org/articles/79.

6 Ana Torfs in an interview with Els Roelandt for BAM, 2006 http://www.bamart.be/pages/detail/en/619.

7 idem.

8 Text on a lithograph edition that Ana Torfs created on the occasion of the exhibition Album/Tracks A in K21 in Duesseldorf.

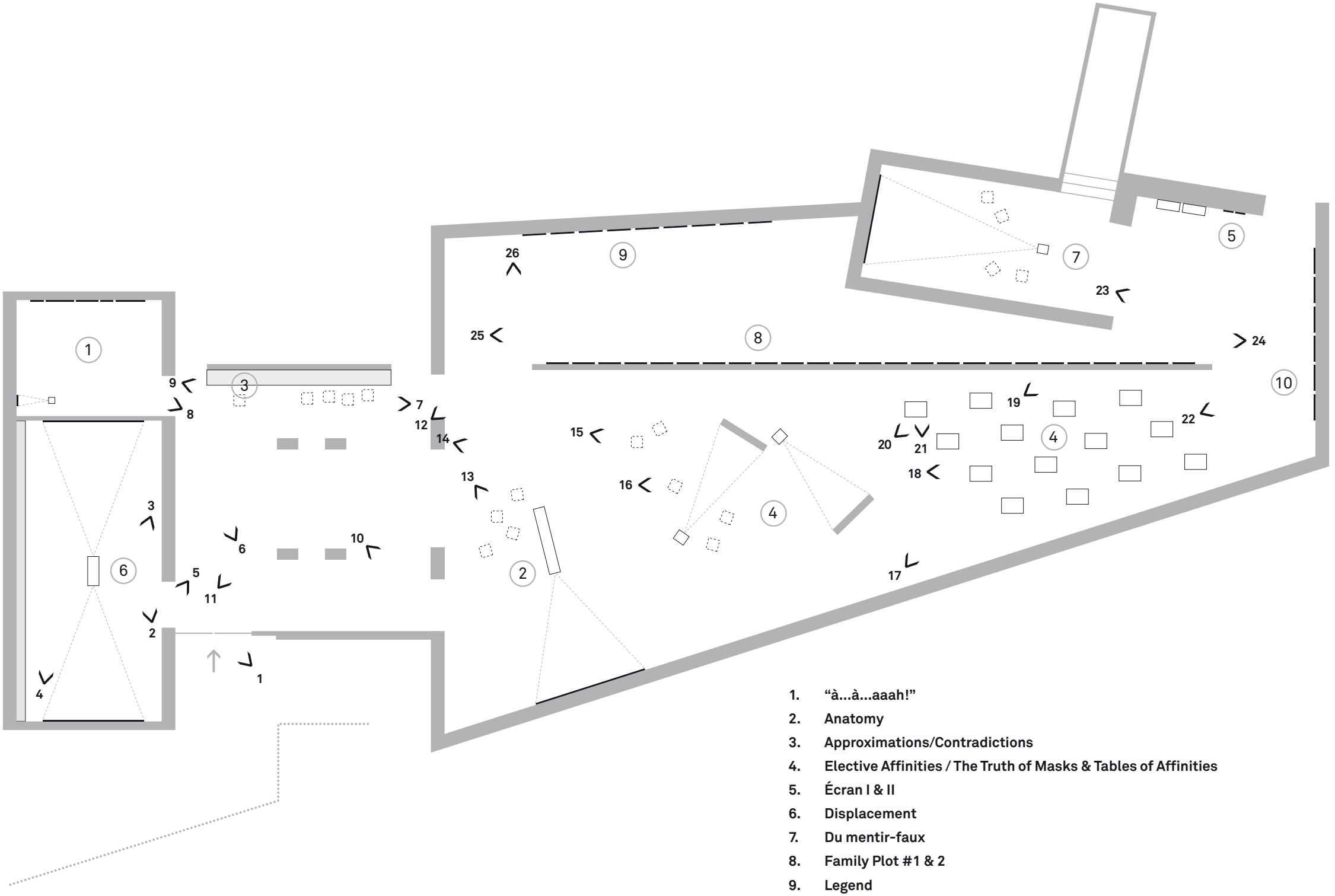
9 Group exhibition curated by Lynne Cooke, Chris Dercon, Robert Fleck and Hans-Ulrich Obrist.

10 Dirk Lauwaert: “Reading as a form of writing” in A Prior #10, p. 92. http://www.aprior.org/articles/78.

A walk through B

Ana Torfs – Album/Tracks B
Generali Foundation, Vienna
September 3 – December 12, 2010

01



1. **“à…à…aaah!”**
2. **Anatomy**
3. **Approximations/Contradictions**
4. **Elective Affinities / The Truth of Masks & Tables of Affinities**
5. **Écran I & II**
6. **Displacement**
7. **Du mentir-faux**
8. **Family Plot #1 & 2**
9. **Legend**
10. **Vérité exposée**

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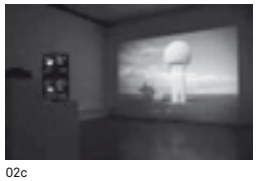
03



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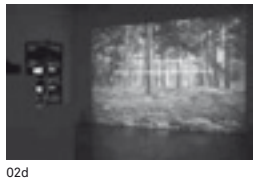

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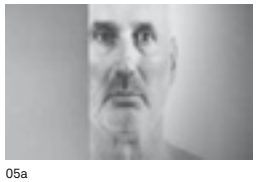

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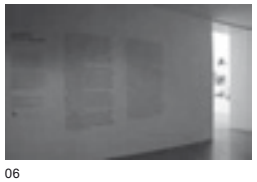

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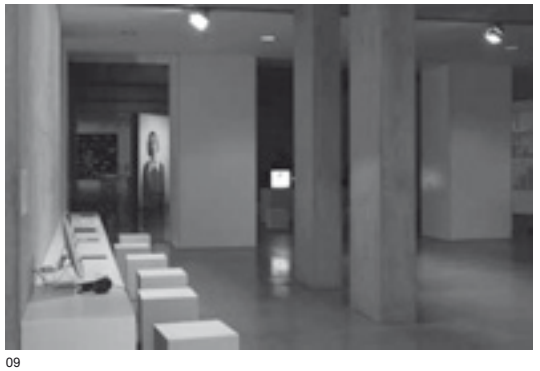

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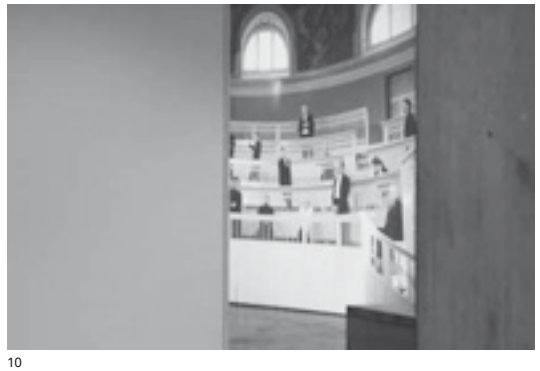

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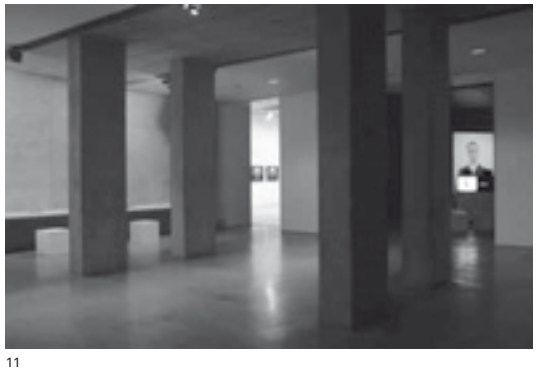

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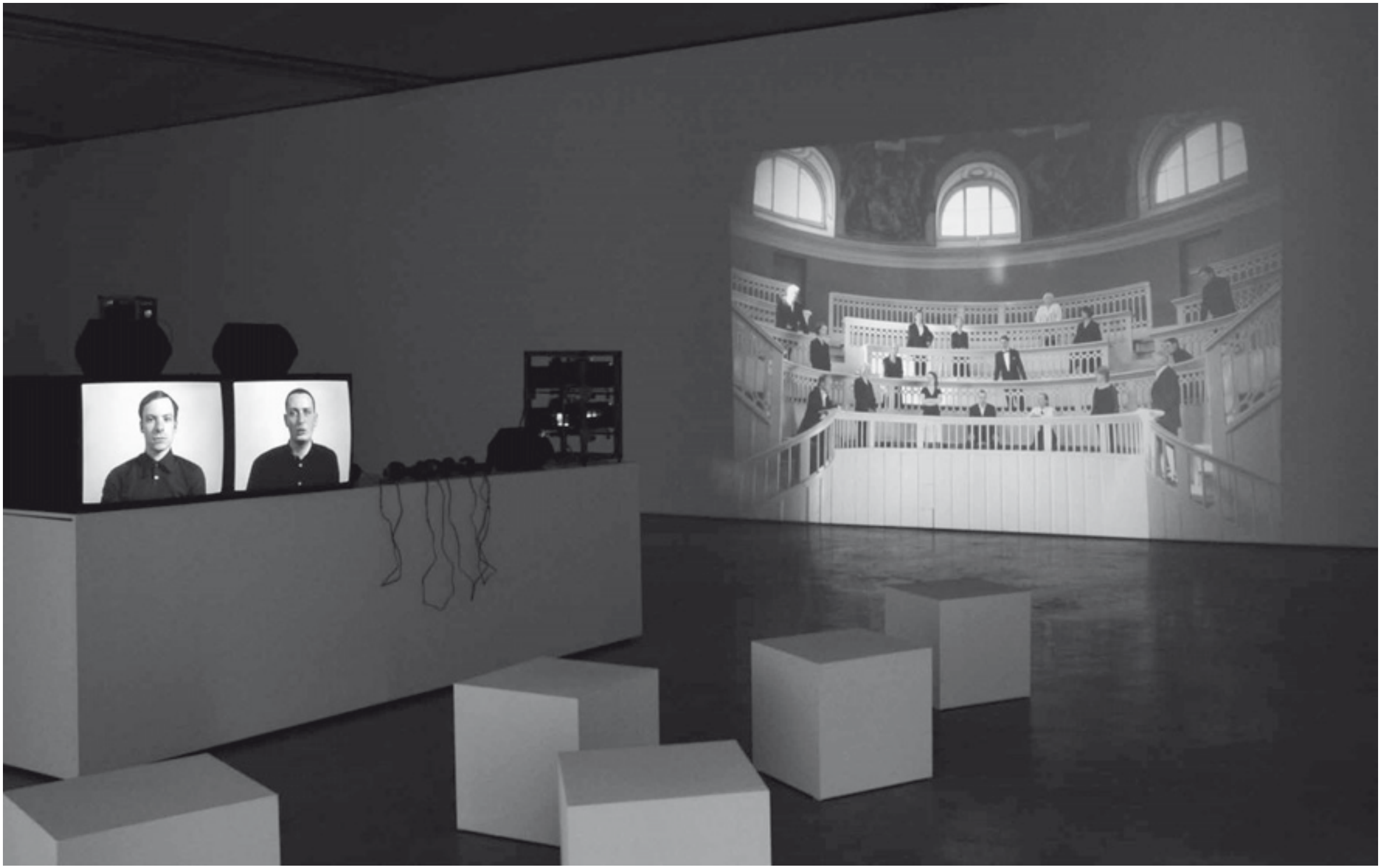

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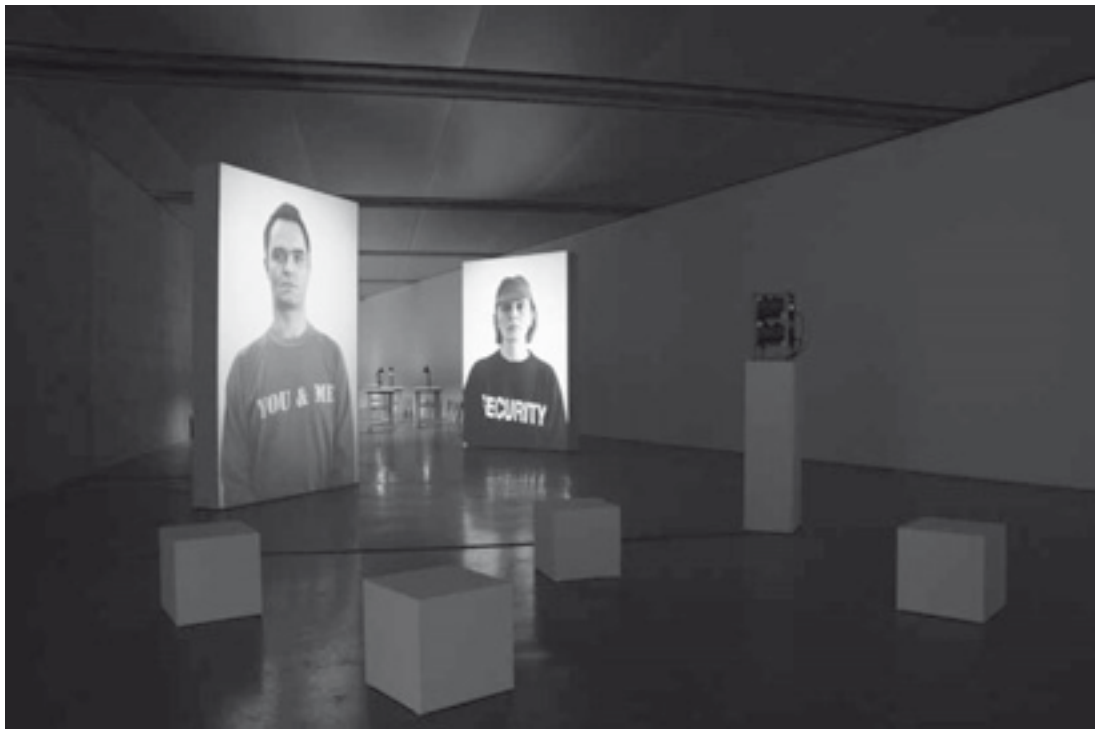

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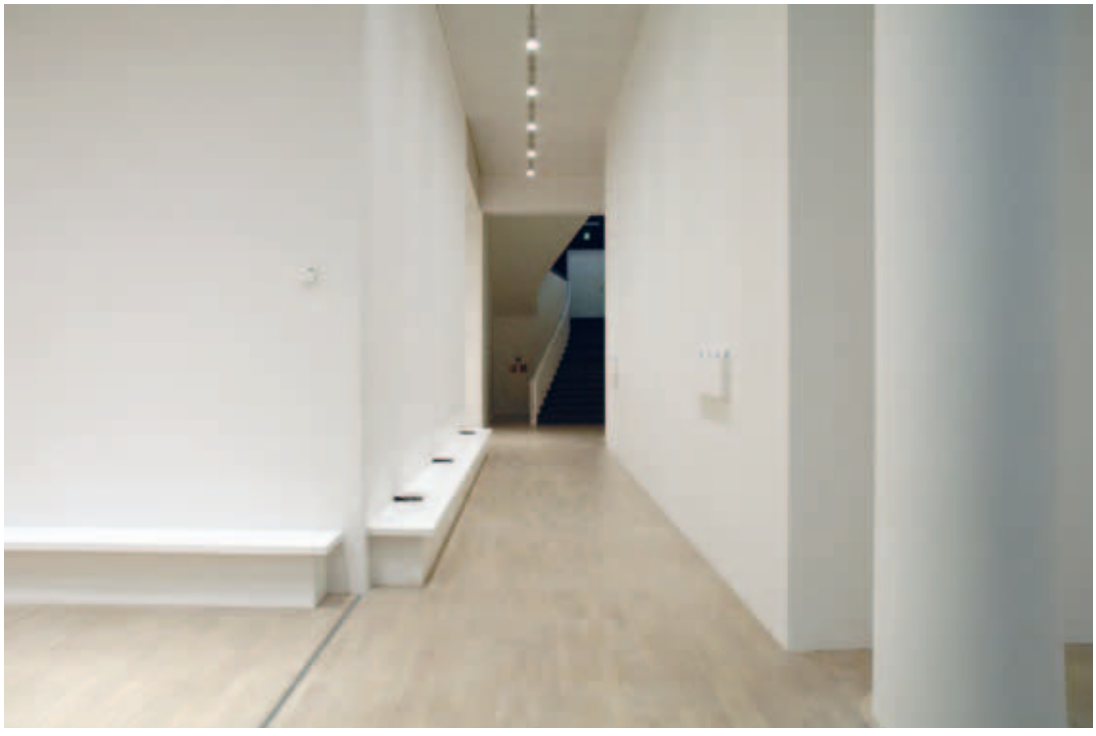
A walk through A

Ana Torfs – Album/Tracks A
K21 Ständehaus, Düsseldorf
February 27 – July 18, 2010



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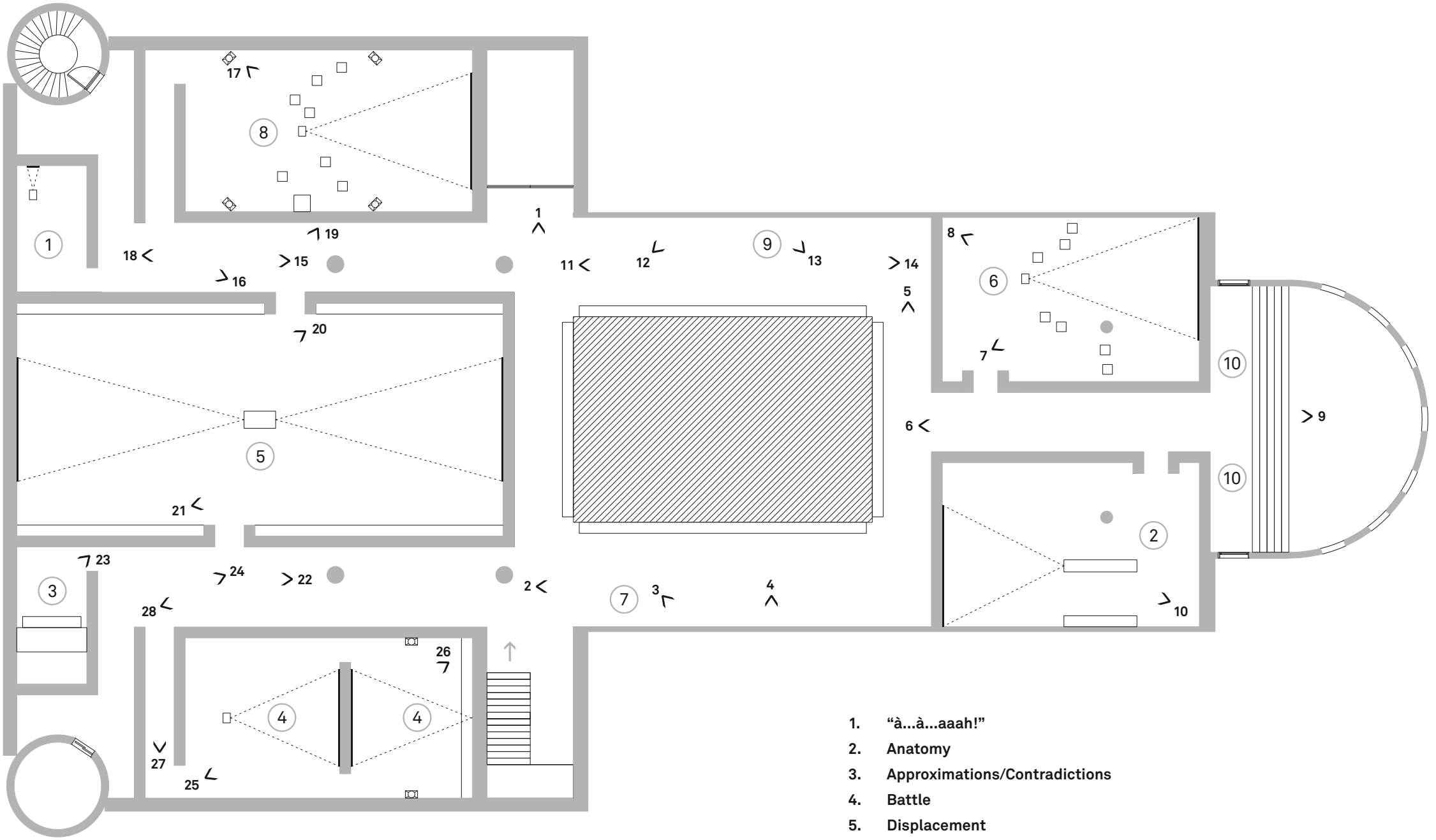

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8. **The Intruder**
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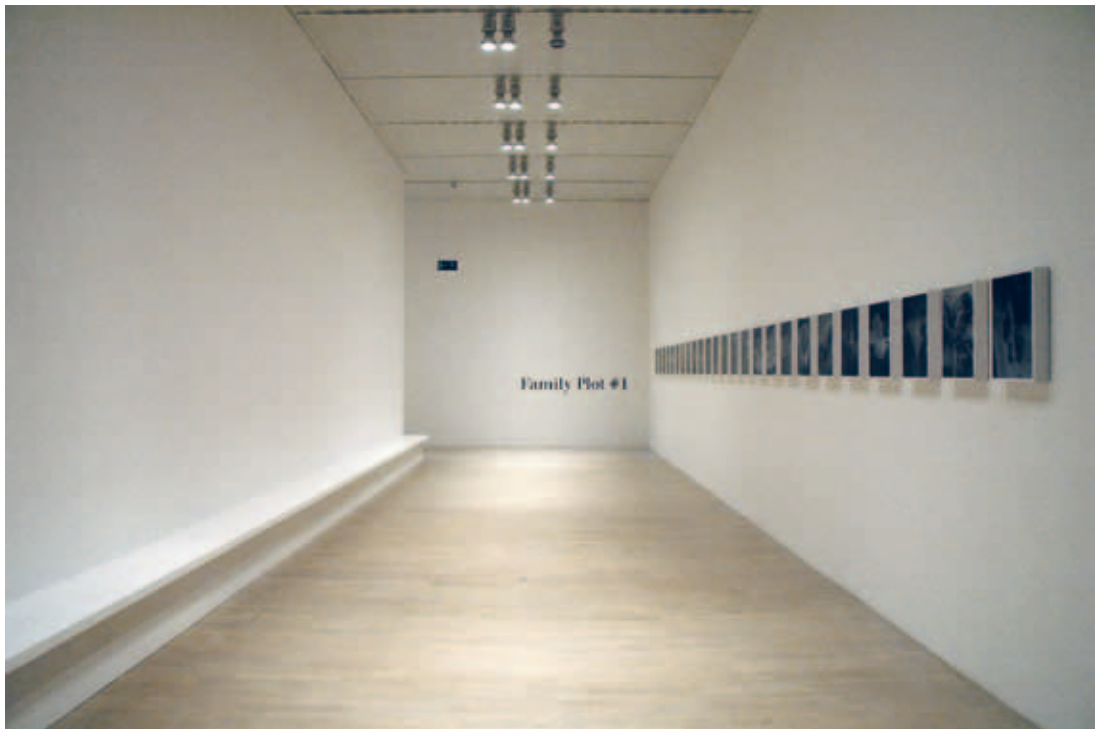

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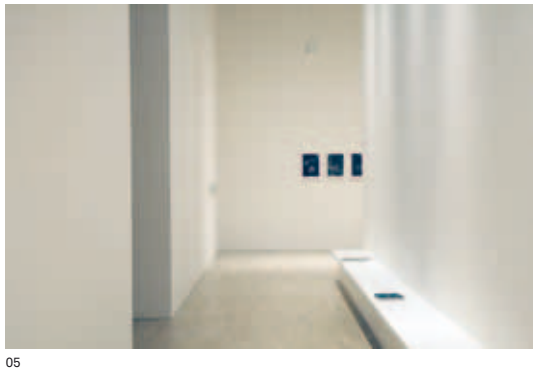

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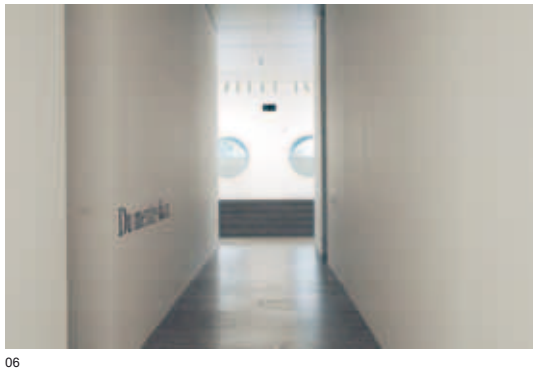

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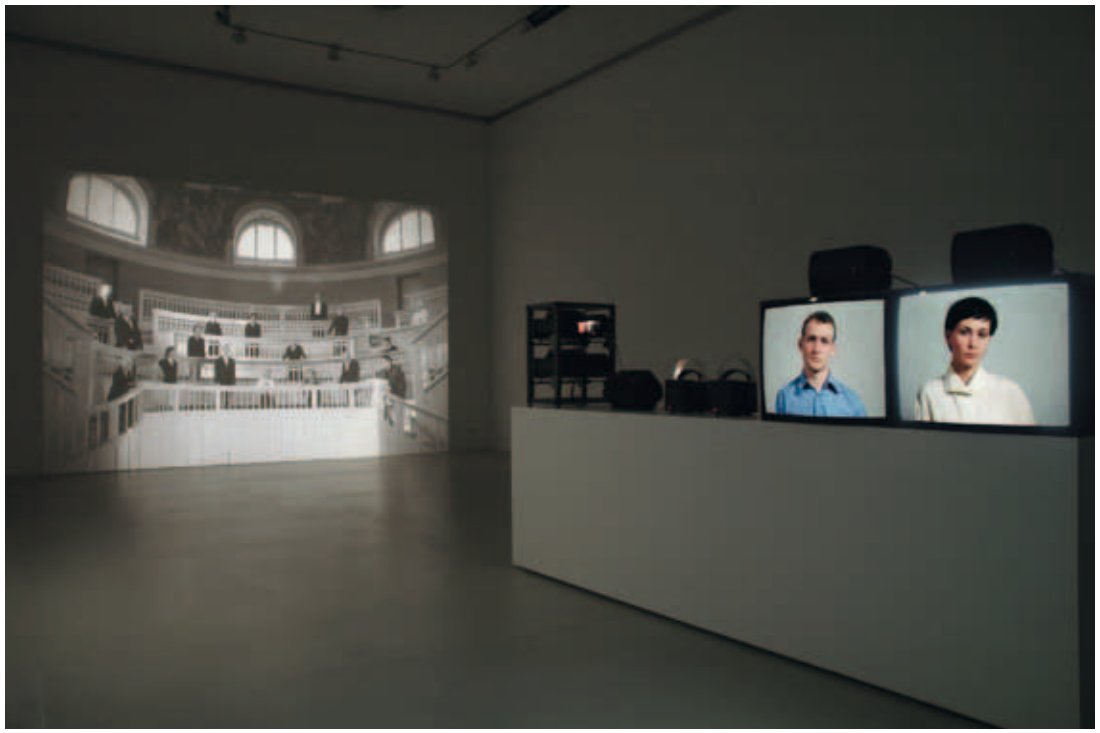

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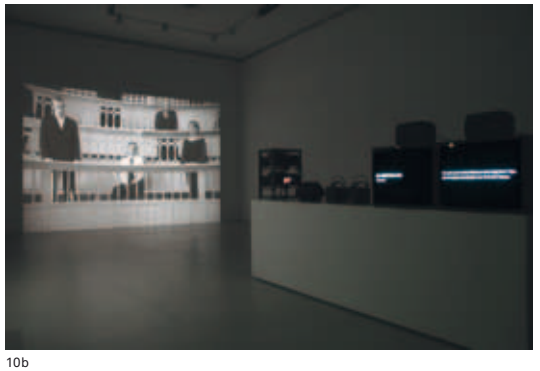

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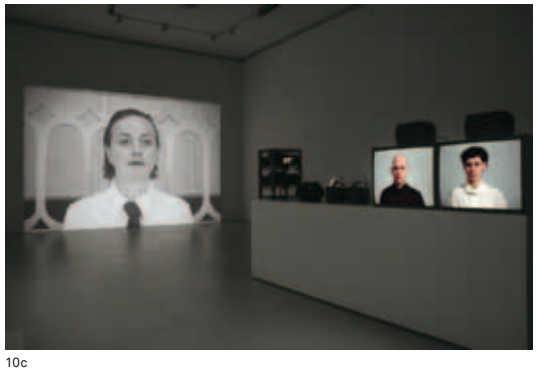

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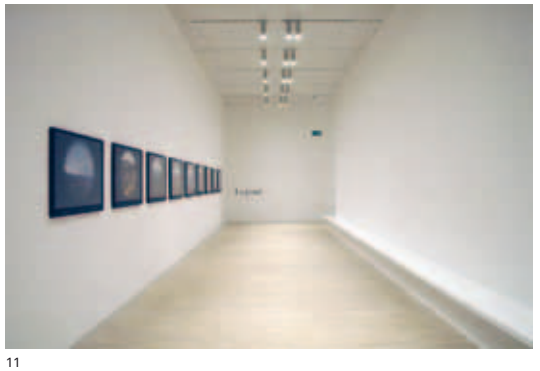

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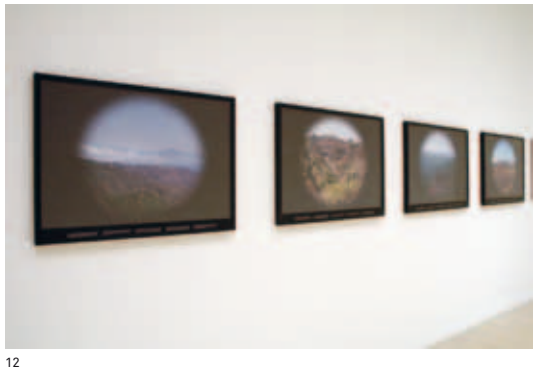

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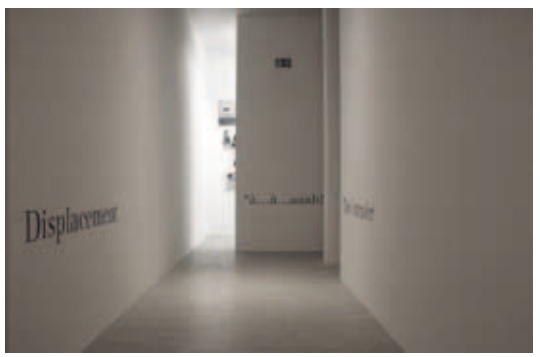

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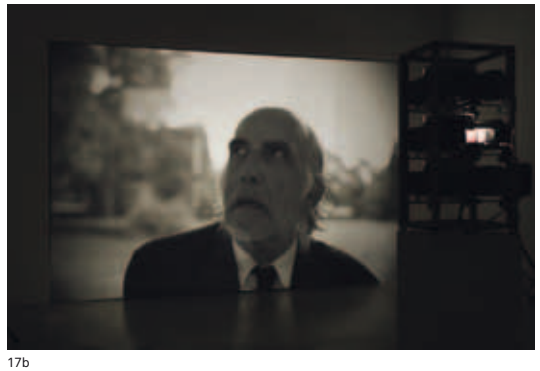

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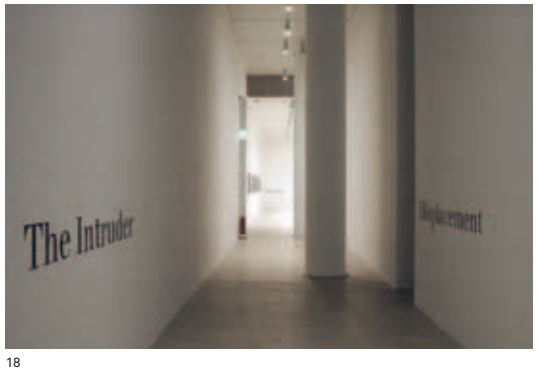

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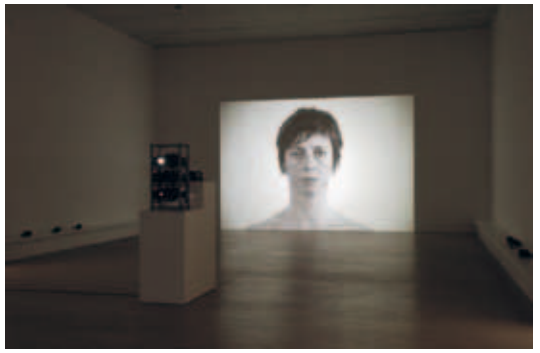

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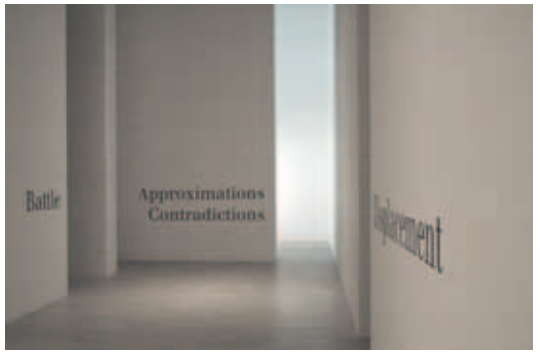

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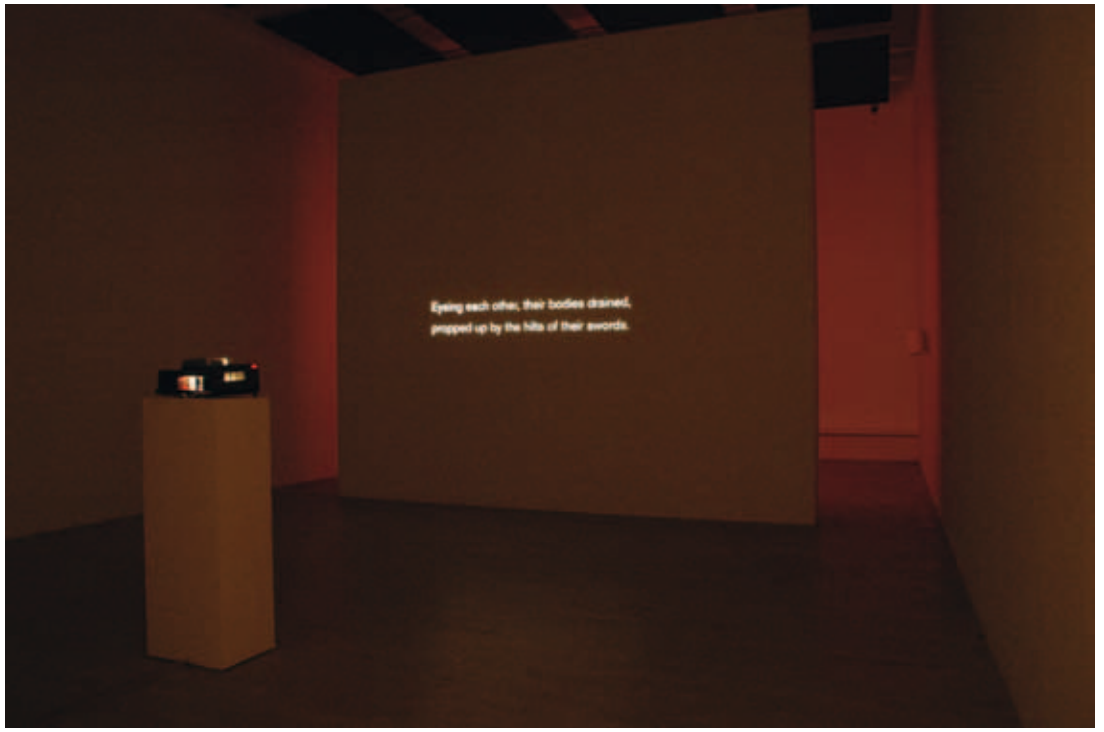

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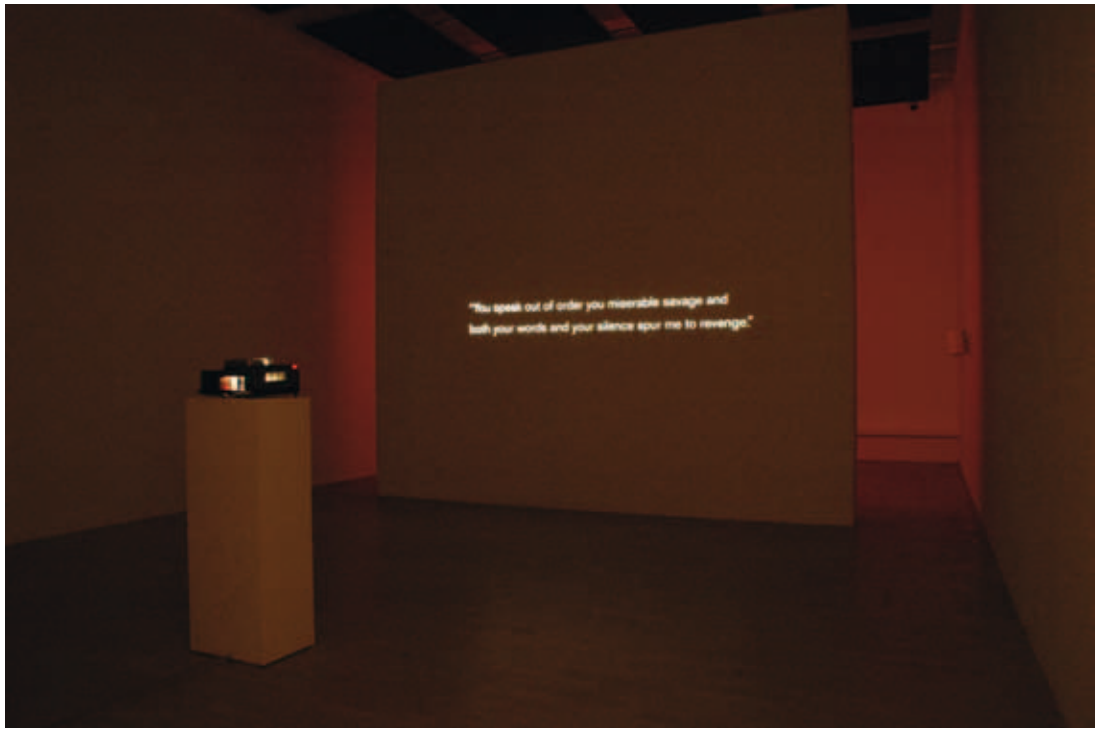

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Set as a Sculpture

Staged photograph of Joan Jonas performing Mirage, solely for the camera in 1976.

How do live action and its medial reproduction interact and how do site, performers and audience relate? Starting with her works **OAD LAU** (1968) and **WIND** (1968) as well as **ORGANIC HONEY'S VISUAL TELEPATHY** (1972) Joan Jonas reflected on the performative event as a constitutive factor of choreography and medial recording and replay as integral parts of the presentation. In her performance work, live action, taped performances, edited video material and closed-circuit video systems are superimposed, highlighting and framing details, doubling and extending narratives. As part of her artistic approach, Jonas performs actions to be seen only on video that are later presented as actual performances (**ORGANIC HONEY'S VISUAL TELEPATHY**); or restages performances within a new context to record material that is then edited as a film (**SONG DELAY**, 1973). For works in museal collections, she often transforms narratives and choreographic elements from her performances into autonomous manifestations that interrelate materials used previously in different works.

A context of restaged performances, and the problem of the medial representation of ephemeral works, prompts one to consider the concept of conservation through a process of ongoing translation. At the same time, one has to question to what extent performative and process-oriented works can be preserved through medial reproduction in installations presented by object-oriented museum collections. What is the importance of a singular sculptural work compared to the ongoing reconfiguration of material and site-specific modifications of spatial constellations?

Joan Jonas

DISPLAYER In most of your works cameras, projections, and monitors are integral parts the performance set. Your first single channel video, ORGANIC HONEY'S VISUAL TELEPATHY **from 1972, was recorded from the viewpoint of an imaginary audience. How do live action and recorded action relate, and what is produced in their joined presentation?**

JOAN JONAS ORGANIC HONEY'S VISUAL TELEPATHY is a video, about 30 minutes long. The making of this piece in the basement of 112 Greene Street in New York was conceived as a performance in which an imaginary audience would see the continuous fashioning of images within the closed circuit of the video system of camera, monitor and projector. While the initial concept included the idea of an audience, there was no actual audience present during the recording of the video. Afterwards, the piece was further developed for actual audiences in different spaces. During the production of this first autonomous tape, the camera only recorded details of the actions. These close-ups were then edited in a sequence that became this first video.

The video camera that captured these images was part of the video set. It was placed on a table within the set and images passed through the camera to the monitor, which was visible to an audience. I thought of the set as a kind of film set. It was simple: a 4' by 8' piece of plywood set on two saw horses with some objects or props to be used, a poster on the wall beside the table, an old accounting chair, a mirror on the floor, etc. I performed at the table dressed in a feather headdress. Sometimes masked, I became the character, Organic Honey. I also watched the monitor to see and control the images as I performed for the camera. The idea was that the images framed and caught by the camera were a continuous sequence, which was rehearsed and planned as an autonomous and parallel visual narrative to the live action. An audience would witness the live performance and details simultaneously. They would see the image making.

Few actually saw the process of making this single-channel video, but shortly after the work was performed for a public in a large loft-like gallery space. After this, the performance was presented in different locations. It included all the elements of the single-channel work with some additions and variations. It was also called **ORGANIC HONEY'S VISUAL TELEPATHY**.

The recording and immediate replay of on-stage actions produced a second manifestation of the on-stage reality. What was your interest in the creation of a doubling of the event and how did the perspective of the audience and the perspective of the camera differ?

I was interested in the discrepancies between the two viewpoints: of the audience and the close-up. This layering device became part of my vocabulary. The close-up was appropriate for the medium of video. After the making of the first video, I did not always record these sequences, so I did not think of them as a copy of the act. I did not see this as a doubling at all. The camera framed a detail from a point of view not available to the audience. In fact, these close-ups were not recorded and immediately replayed. It was a closed-circuit system and so simultaneous and live. One saw the performance from different points of view depending on where one sat. At the same time, a video camera would continuously film and transmit certain parts of the event. Close-ups in the video isolated certain details, pointing them out in a way, and creating a different, fragmented narrative.

The recording for the video **ORGANIC HONEY'S VISUAL TELEPATHY**, and the camera in the closed-circuit system in the performance, literally frame details of the action. The two views are of the same action, but the series of details or close-ups are chosen as sequences that point to a narrative. Later, I thought of the way the brain works and how we see the world on different levels of perception.

Medial Transfer

The video VERTICAL ROLL **(1972) exists as a video as well as a part of a performative piece. The recording shows one specific performance, which was made in front of the camera without an audience and which then became part of further manifestations. What is the relationship between an original performance, its further presentations and the recording of a specific presentation in your work** VERTICAL ROLL**, and also in** DUET **(1972)?**

In general, when I reperform my work in a different location I make changes appropriate to a space and also because I enjoy experimenting with the material. When I began to work with video, I immediately thought in terms of an autonomous work and not the recording of a specific performance, even if the work was a version of the same. The video **VERTICAL ROLL** (1972) was made while I worked on the performance of **ORGANIC HONEY'S VERTICAL ROLL** (1972) in Venice, California. The idea was to use the vertical roll—an interrupted electronic signal—as a structuring device for the movements and images. It is about the nature of the medium and there are no edits: all fragmentation was created by the vertical roll.

We recorded it in the same space where I would later present the performance titled **ORGANIC HONEY'S VERTICAL ROLL**. In the live performance, I performed the movements from **VERTICAL ROLL** in relation to the roll seen on the monitor, but did not show the tape itself. The audience instead saw something similar to the making of **VERTICAL ROLL**—they watched me as I was performing the movements in relation to the monitor's rolling bar. Roberta Neiman, who recorded the video **VERTICAL ROLL** and also played the camerawoman in the performance, shot the actions made in relation to the rolling black bar of the monitor. The audience watched this in the context of the live action.

The video **DUET** was also made while I was working on the Organic Honey project. This was an actual doubling, as I howl with my image on the tape and I also howled with the tape live in the performance. Other works of this project are autonomous pieces, too. The Organic Honey project includes a video and a performance called **ORGANIC HONEY'S VISUAL TELEPATHY**, the videos **VERTICAL ROLL**, **DUET**, **LEFT SIDE RIGHT SIDE** (1972) and the performance **ORGANIC HONEY'S VERTICAL ROLL**. Finally, there is also an edited version of a recording of one of the final performances at Castelli Gallery that I edited some years later called **ORGANIC HONEY'S VERTICAL ROLL 1973-99**. Except for the last, these are not documents of the Organic Honey performances, but evidence and works in themselves.

While the video in ORGANIC HONEY VISUAL TELEPATHY **or** VERTICAL ROLL **is not meant to document the action, it translates the event into a different media that works with different conditions and has a distinctive visual appearance. To what extent can recordings be used to**

preserve a performative work that takes place as an event at a distinct location, like DELAY DELAY **(1972) or the** JONES BEACH PIECE **(1970)?**
I don't think it is possible to ever experience a performance as it was at a specific time and place. Even a recording is not the same. **DELAY DELAY** was based on the performance **JONES BEACH PIECE**. In 1973, it was translated into another medium with the making of a film called **SONG DELAY**. I wanted to somehow preserve an aspect of those ephemeral events. **OAD LAU**, my first public performance in 1968, was translated into the film **WIND** in the same year. But I did not record the actual performance. I took the choreography and idea to a windy snow swept beach in the middle of winter. One could say that this was a different version of **OAD LAU**.

The main concept in these outdoor works was the idea of distance and how that alters images and sound. At Jones Beach, the audience watched from a quarter of a mile away. For the film **SONG DELAY**, we reperformed much of **DELAY DELAY**, which was seen from the roof of a loft building looking out over vacant lots toward a Hudson River Pier. Besides this change of location, additional scenes were added and performed only for the recording.

Because we were shooting mostly on ground level, we used different lenses—a telephoto and a wide angle—to suggest the different spaces of the performances. For instance, the images in the distance would not be visible enough without the telephoto lens and in that way we could record the actual sound delay of seeing the action and then the delay in hearing the sound.

Representing Events

Exhibitions on performance arts often use different forms of documentation to mediate a past event, mainly through video, but also by exhibiting written documents or photographs. On the one hand, this visual evidence defines its own aesthetic appearance in cases where they are meant to represent a past event; on the other hand, the restaging or performing of a work anew defines a perfectly new event. Should past events be experienced and reflected upon at all within the context of the museum? Can liveness be preserved without producing new and different events?
Some or many museums are seriously considering this question. There is not one answer or solution. The situation is different for each artist. I translate my time-based ephemeral work into another situation. This translation is a new work in a unique form; e.g., a room containing the elements, the objects and sounds of a past event. All of these situations are only a representation of "liveness", a transforming or recording of something that was live. While the past should be reflected upon, it can never be experienced as it actually was. I do not believe that an audience can ever experience the "liveness" of an event after the fact, but the museum can be a container of things or the remains of concluded events, as well as a place for the production of a new examination.

You have constructed installations based on your performances for museum collections. The components used are stage props and set designs from your performances, the technical equipment, and the images and videos that were recorded. To what extent does the status of the props change once they are installed in a museum space?
I first began to seriously consider the problem of showing my performances in a museum context when Rudi Fuchs invited me to do a retrospective of my work at the Stedelijk Museum in Amsterdam in 1994. I discussed how this might be done with Dorine Mignot, the curator for the show. First we assembled all the objects—or most that I had ever used—and piled them in the middle of my studio. While this became a work in itself, we quickly decided that any of the props, drawings, and objects relating to a particular performance would be most meaningful only as an element that related to the context of the performance itself. Objects for me have a presence of their own, which is why I find them and use them, though I often use them in a way not appropriate to their nature. So they are transformed in this context.

MIRROR WORKS 1969-2004 **(2004) consists of the same objects used in your** MIRROR PIECE **performance from 1970. To what extent is the installation meant to be an iteration of the performance piece?**
The installation **MIRROR WORKS 1969-2004** although developed from the mirror pieces, is an autonomous work. It is a room lined with mirrors surrounding the viewer. While in the original performance, **MIRROR PIECE**, the five foot by eighteen inch mirrors were held by performers moving slowly in patterns parallel to the audience, the mirror as an object is completely static in a museum or a gallery. It functions differently: The viewer moves, the mirrors do not.

I did not record the public performances at the time I performed the mirror works, but I shot a few Super 8 films in 1968 that are also presented in this installation. They are recordings of improvisations with mirrors in my loft and not a documentation of the public presentations. The room also includes my six foot metal hoop from the **JONES BEACH PIECE** from 1970, and my first mirror costumes.

Do all your installations and rooms work as autonomous sculptural pieces, or do they also act as a media to represent a work by collecting and displaying objects, props and costumes as artefacts of past events?
In the Stedelijk Museum show in 1994, there was a room called **MIRROR PIECES 1968-1971/1994, OUTDOOR PIECES 1970-1990/1994**. Included were photographs and videos from these works, a set of mirrors that were copies of the original mirrors, my mirror costumes, the metal hoop, a remake of the mirrored wall from the performance **CHOREOMANIA** (1971) that was designed by Richard Serra, and a large circle of stones on the floor. There were also smaller props, such as the wood blocks from the Jones Beach Piece. This could be called a "show" of the elements. It was not a work.

How important are the photographs or film recordings for the installations?
Recently, I presented a reconfiguration of the performance **MIRROR PIECE I** (1969) at the Guggenheim Museum in New York. I pieced it together from photographs and the brief description in **Scripts and Descriptions**, the catalogue that accompanied my 1980 Berkeley retrospective. I developed new movements with the performers, which were recorded on video and photographed. The audience experienced the work differently from the original in 1969, but the perception of mirrors moving slowly, reflecting, and fragmenting the space was similar.

What is the audience's role and to what extent is it shifted with each iteration of the piece and its various manifestations at

different sites or settings, such as open landscape, gallery or exhibition space? How much do the viewers become part of the event at these occasions?
My performance works were designed to be seen from a particular point of view. Many are frontal and the audience stands or sits in a designated place. I am always aware of what they will see as, during rehearsals, I step in and out of the performing space. In the corresponding installations, the audience is in the piece. There is not one place from which to experience it. One can walk about and look at videos, at objects, at drawings and so on. One could see how the objects were used in the videos. An object or a prop can have an appeal or beauty, but the use gives it an added dimension and meaning in the context of a room or a setting.
In the performances, the audience is usually seated and remains so for the duration of the piece. In the outdoors they might stand, walk and move about, but in a designated area at a distance from the action. Sometimes as the action moves from place to place, the audience is asked to follow. The audience does not participate except in spirit. There is always an energy or communication between the performer and the viewer that might affect a mood or feeling, but not the essence.

Installation as an Exhibition

Museums are a space of conservation where certain objects are introduced into a collection. In your installations, layers of objects—artifacts of performances or parts of a set—are brought into a spatial correspondence with various media. How do the different elements, such as objects, video and sound relate in an installation?
I collect objects and many become part of a work. Some have a special presence, but others become charged only through my use of them in a piece. I am inspired by these objects to move and to develop sequences and they function differently in each work. In the Organic Honey project, many objects were small and were used in various sequences that became visual narratives through their use in performances and their recordings. They do not work as singular physical objects, but always in relation to the camera and the created image. They change in scale in relation to the video projection or monitor.

As a visual artist, I had always thought of the performance site as a kind of set and so the idea of display in a museum space was not so foreign—because I worked with video and sound, they became an important component. I include all the videos that were made in relation to a work, and they are shown in a continuous loop, each on a different monitor or as large projections.
Sound is important to create a mood or feeling. The sound in my early pieces—mostly percussive, like a spoon hitting a mirror, the clapping of wood blocks and occasional fragments of music—transfer well into situations that are open to the visitors' exploration, as they overlap and play together.

To what extent is the documentation of a performance piece required as an element of its transformation into an installation?
For the earlier works like **MIRAGE** (1976), I had no recording of the performance at all, but the photographs by Babette Mangolte have become an element in the installation. In 1976, I had originally asked her to photograph a version of the performance, not the actual live presentation in front of an audience, but a separate session, where I went through all the motions without an audience and posed solely for the camera. Her images freeze a selection of the many moments of this additional presentation. I then had a set of these images produced as part of the installation.

It is important that the viewer sees that there were many moments and sequences of actions. There is a continuity of actions, a visual consideration of the relation of the film screen to the stage. The images also show how the Mexican mask was used and how the nine foot metal cones that are part of the installation functioned in different ways. In a way, the photos mediate what kind of narration these objects were part of.
Now I always include documentary recordings of the particular work for each installation in the museum or gallery space, but they are highly edited. Often they are displayed in a separate room, because an installation is a very different experience from seeing an actual performance or an edited recording.

Set as a Sculpture

As a performance relies on the audience and setting, an installation relates to its architectural space. While you cannot dictate the viewers reception of your works in the created spatial situation, the appearance of objects and their installation in the physical space of the museum is another transformative step, which can be controlled.
I cannot control how my single channel works that are distributed by EAI (Electronic Arts Intermix) are shown. For example, it would be best if the early works were seen on monitors, but they are often projected, because of the size of an audience. I can only hope that the quality is good and that the contrasts and colors are accurate, because it is painful if the quality of the technology is poor.
What is important, however, is to control as much as possible how the installations are shown down to the last detail and choice of monitors, sizes of projections, position and arrangement of objects and furniture, lighting, and so on. I have always installed installations. When a museum purchases these works, a record is made of the work and how it should be shown.

Do you alter your installations to make them fit different spatial contexts, or is an installation regarded as something fixed that can be transferred to any exhibition space, which acts like a container to conserve objects?
I have not altered the elements of the installation of **ORGANIC HONEY** since 1994. But I make adjustments in relation to the architecture or design of a room. A few years ago, Dorine Mignot and I met at the Stedelijk to set up the works they owned, the installations' **ORGANIC HONEY'S VISUAL TELEPATHY**, **ORGANIC HONEY'S VERTICAL ROLL** and **REVOLTED BY THE THOUGHT OF KNOWN PLACES (SWEENEY)** (1994) so that the museum could record exactly how each was meant to look or to be arranged. However, different situations, such as the room in Barcelona at MACBA where **REVOLTED BY THE THOUGHT OF KNOWN PLACES (SWEENEY)** was installed, required a slightly altered arrangement. So far I have always installed these works, but after a museum acquires them they take over; I continue to install the work anew in my survey shows.

There is a unity of form, content, sound and image in a particular work that is very thoughtfully reconfigured for the space of an exhibition. While the process is different for my early works, I have developed an approach for these transformations over the years and I am continuously curious about how to transform the work for various spaces.

I began with art history and sculpture. I consider my sets my sculpture. In **MIRAGE**, for

instance, some of the objects that became props—such as the cones—have been shown on their own separately. In 1976, I arranged two circles of nine foot cones—one made of paper, one metal—at 112 Greene Street in New York, where the video **MAY WINDOWS** (1976) was shown, too. It was also accompanied by a performance in which James Nares and I played the cones. Recently, I exhibited a circle of only the paper cones together with the video. By their use in my work, props and objects are infused with another meaning and many, combined in different ways, can be recycled in my work and therefore be presented in different contexts.

MIRAGE **was presented in differing versions incorporating various film and video material that included interrelated works like** MAY WINDOWS **and** GOOD NIGHT GOOD MORNING **(1976). Could you elaborate on that process of reconfiguring the installation?**

The installation of **MIRAGE** went through various stages beginning in 1994 at the Stedelijk. The initial version was quite simple: a frontal presentation of a reconstruction of the black table/stage with a single large projection and some edited video on a monitor, as well as the mask and nine tin cones reproduced by the Stedelijk for the show. I had remained interested in the themes and in the images of this piece and so I reconfigured it after about 25 years. The video elements were re-edited, except for the two video pieces **MAY WINDOWS** and **GOOD NIGHT GOOD MORNING**, which were already included as single channel works in the performance.

The film I call "drawing film" was originally about 30 minutes long, but in the 1976 performance of **MIRAGE** I only projected fragments—maybe material of 10 minutes in total. When I was invited by the DIA Art Foundation to show works as part of a nighttime program on their roof in Chelsea in 2000, I decided to show this 30 minute film, because it is silent and I thought it would be interesting to have a parallel projection of the original film and a second version of the same length, which I had edited from footage I had shot at the time I worked on **MIRAGE**.
This footage included recordings of a performance on stones in Sardinia; more chalk drawings of knots; footage shot off the black and white television; and a scene shot in downtown Manhattan at night of myself and Pat Steir improvising with my cones. I wanted to give a feeling of the time and to show footage that I had originally discarded or perhaps hidden.

So finally, **MIRAGE** consisted of a room with the double projection over the stage, the videos **MAY WINDOWS** and **GOOD NIGHT GOOD MORNING** on monitors turned on their sides as in the performance, and a small monitor on the stage showing **CAR TAPE** (1976) like in the original. Also I made a second black wooden stage on the floor, over which I projected the loop of the five minute video **VOLCANO FILM** (1976). I made a drawing in chalk on the stage of the hopscotch sequence from the performance. The nine foot metal cones were carefully arranged in a corner of the room—in a way a sculptural work on its own. The Mexican mask was placed on the stage in front of another cone lying across the table. Resting on the cone were three small wooden hoops similar to and including the one used in the performance. There was no closed circuit live video in **MIRAGE**, only prerecorded material. One sees the ways the props or objects were used in the videos and in the photographs of the work. **MAY WINDOWS** has a continuous sound track made by James Nares and myself by blowing and singing into the cones. There is the rhythmic repeating of "good night good morning" on the other video.

Location as a Framework

The performances JONES BEACH PIECE **and** DELAY DELAY **are conserved in photographic pictures. Interestingly some of them were taken from the perspective of a distant member of the audience and hence also represent the location of the events. What is the significance of the location for the relationship between performer and the public?**
The photographs of the **JONES BEACH PIECE**, mostly taken by Richard Landry, are not all from the perspective of the audience, who were situated a quarter of a mile away. Many were taken during rehearsals while the photographer was walking in the space of the performance. While I always wish to record images of the entire space and action, such close-ups or details show more clearly the individual images or actions as well as particular performers. If all photos were from the position of the audience, these actions in these outdoor works would be harder to read.

The actual location of a work is of course an integral part of the concept as many of my works are site specific. This is true of the outdoor works, as well as indoor works, such as the installations **MIRAGE** (1976/1994) and **THE SHAPE, THE SCENT, THE FEEL OF THINGS** (2004). This has something to do with the way I compose, choreograph and assemble sequences of actions. Each part of a piece might be a picture for me, such as the actions of Ragani Haas in **THE SHAPE**, **THE SCENT THE FEEL OF THINGS**. While it is important to always show in the video works the relationship between the live action to the video projection, it is often important to isolate moments and images. The audience is placed in a particular space. This gives the work a particular feeling and context: it is designed for that space.

To what extent do your indoor works rely on a specific type of space to be performed in?
I have repeated **THE SHAPE, THE SCENT, THE FEEL OF THINGS** in the Ciccillo Matarazzo Pavillon (by Oscar Niemeyer) at the Sao Paolo Biennale, because that building in itself is a magical, beautiful place. It worked. Then I presented it again on a large opera stage in Stuttgart, where it worked, because we really paid attention to bringing the sound out to the audience. Other pieces, including **LINES IN THE SAND** (2002) and **READING DANTE** (2008) can be performed in any large black box situation, because they were actually designed with such a space in mind.
I thought **JONES BEACH PIECE** might never be performed again, at least as it was presented at Jones Beach, but I have relaxed my attitude and now think it might be interesting to redo it in a very large indoor space. Of course it then would be a different work.

Displaying Photography and Scripts

To what extent can photographs act as an agent of past events in a way that is similar to autonomously presented video works? Is it possible to communicate a performance through the means of photography and without any further mediation?
If they are good, photographs are strong indications and are evidence of an ephemeral event. Sometimes I exhibit these photographs as autonomous works and sometimes they are presented in relation to a particular work.

There are two basic situations: the photographer works on his or her own, or I invite a photographer to record it in a certain way. In the first case, photographers such as Peter

Moore, Richard Landry, Babette Mangolte, Roberta Neiman, and Gwenn Thomas took beautiful photos: all these convey the atmosphere and idea of the work and are strong images on their own. They become my work. For the ones where I invite a photographer, as in **MIRAGE** or **VOLCANO SAGA** (1989), I have a specific idea of how I want to represent the work, which is simply a document of an action in a space.

The catalogue titled Scripts and descriptions **published the scripts of your performances from 1968-1982. How important are preliminary written concepts to the documentation of the developing process, as well as to the representation of the later events, and to what extent can scripts become exhibits analogous to the museumization of objects that were part of the performances?**
While I am developing a performance I make notes, lists, drawings, diagrams, and descriptions of scenes in the order they might occur, but all this is an ongoing ever-changing process. I only write the script after I feel the performance has reached a final stage or version. Scripts, as well as written concepts, can later be understood as a sketch for a work: it could have taken place in various forms, but it might just as well never have happened. Although it would be useful to show a script in relation to the installation in a museum or gallery, I have not exhibited my scripts in this way. I think they should be looked at separately, not while the viewer is experiencing the videos, the objects, the sound and the space. They do not describe this experience in which I have rearranged, and in a sense edited, the live event in a different way fitting in my mind to a different experience in time and space. The scripts are, however, available and at times I show pages of notes or preliminary hand-written scripts.

Persueing Production

READING DANTE III**, which was shown as an installation at the Yvonne Lambert Gallery New York in 2010, presented a summation of all the previous performances and installations of this project since 2008. The video material that was shown in the gallery included fragments of the recordings of your performances at The Isabella Gardener Museum, Boston and at Performa 2009 in New York. How did you transfer the previous material into the new work and how did the video material of different origins relate to the work as a whole?**
I began to work with the video components more than a year before **READING DANTE** premiered at the 2008 Biennale at Sydney, where Ragani Haas and I presented the first performance of the work. The video components are pre-edited projections that I use in my performances as “video backdrops” that work similar to the early closed-circuit close-ups or details distributed via video in my earlier performances: they function as a parallel narrative to the live action, which is performed in relation to them.
When I first showed this piece as an installation in Sydney, there were two video projections consisting of an edit of the material of the video backdrops. Also there was a monitor showing the first readings of the text at Orchard Space in New York. Headphones were provided to not distract from the sound track of the projections.

Was the presentation of the performance READING DANTE within the installation, or did both merely use the same props and setting?
The installation as well as the performance and its set were developed and presented at the same time, but they are different things. The installation was exhibited in a museum space in the Biennale and the performance was presented in an old building transformed into a performance space, with stage and seating for an audience. If a prop shown in the installation was used in the performance it was usually a copy.

A few months later you presented a solo performance of the work at the Yokohama Triennale 2008 and then produced READING DANTE II **(2009) for the Venice Biennale.**
When I was invited to be in the Venice Biennale, I made a new version of the installation.
There was a central projection in which were included fragments of the performances in Sydney and in Yokohama, as well as the readings at Orchard and at the Gardner museum, intercut with the backdrops. Another reading was my own, as voiceover throughout the work recorded in a studio and played as part of the video.
I added a second projection of a silent black and white video of drawing and erasing images in chalk on a blackboard. The images were based on the drawings I had been developing in relation to the Dante text. There were also large drawings on the walls based on the Dante drawings that were illuminated by four paper lamps I made for the room, which was painted in dark grey. The different readings gradually included more and more of the text as I invited friends to read. During this process, while each version certainly worked on its own, I was interested in how I could develop the work and take it to another level.

For the final version of **READING DANTE III** (2010) I made an installation shown at the Yvon Lambert Gallery in New York. There was a new edit of the central narrative, which included parts of the performance as it was presented at **Performa 09** in New York. Also included were the mentioned chalk video and an additional video, which was a section of the performance, as well as the same footage seen in **MIRAGE**: two women improvising with the tin cones at night in downtown New York. This recording was over-layered with the chalk drawing made in the performance, so that the figures and architecture sometimes appear and disappear, as they seem to be rubbed out or then again framed by the drawings over it. Again I used the drawings, the lamps, and furniture from the performance, as well as vitrines showing the actual drawings on paper.

What possibilities and problems does the gallery or museum space pose regarding temporary changes, interventions, and updates of a running project?
I wanted to unify the main elements I used in the series. I feel that there is logic in this process. By viewing these different stages one would, if interested, be able to see a development from Sydney to the final version. It is a problem that interests me. For subsequent presentations, I have had to re-arrange the elements to fit various spaces. It is simply working with how best to place the elements in a space and in relation to the scale and the shape of a room or area—I imagine that I am making a room.

Until now, galleries and museums are not at all involved in this process except to provide interesting and challenging situations for me to work with. I do edition my work with different considerations for each piece.
For instance, **LINES IN THE SAND**, now in the collection of MACBA in Barcelona, exists in an edition of one. I will not step back into this work to alter it. The Tate Modern acquired **THE JUNIPER TREE** (1976). There is only one example of this work. It is accompanied by a sound track. The Dante project however has four versions. And that is it. While I will probably perform the work again, I will not

re-edit the material. But Dante is endlessly fascinating, the material is vast and I can imagine working on another section of the **Divine Comedy**.

To what extent do different performances and installations, which are part of a project like READING DANTE**, reproduce ideas or situations that interconnect with other manifestations of the same piece?**
While a performance may reflect a previous performance, I do not consider it a reproduction. I don't think of my work so formally. All my installations are autonomous works. There are themes and threads that run through them and I re-use props and movements and explore ideas in different ways. All these elements are altered, because they are in a different time, place and context.

The interview was produced in an email correspondance in August 2011.

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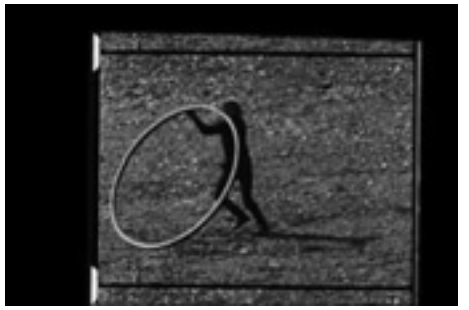

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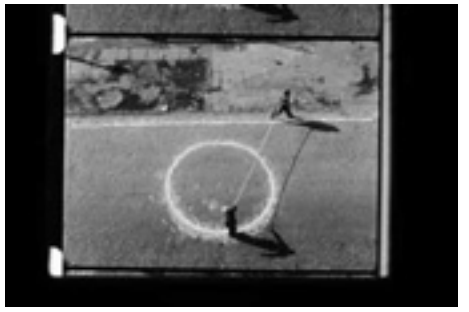


07

01 Documentary photograph by Beatrice Hellinger showing Joan Jonas performing Organic Honey's Vertical Roll and Roberta Neiman acting as camerawoman at Galléria, Paris in 1973

02-07 Film stills taken from Songdelay (1973 , film, 18 min.)

08

08 Joan Jonas and Ragani Haas performing Reading Dante II (2009) at The Performing Garage, New York during Performa 2009.

Choreographing You

Installation view of Move. Art and Dance Since the 60s at Grabbe Halle, K20, Düsseldorf with Bruce Nauman's Green Light Corridor (1970), Lygia Clark's A casa é o corpo (The House is the Body. Penetration, Ovulation, Germination, Expulsion; 1968) and Robert Morris's Bodyspacemotionthings (See-saw) (1972/2010), Bodyspacemotionthings (Log) (1972/2010) and Untitled (1967).

Taking the idea that the audience should be activated by artworks and their presentation as a starting point, Stephanie Rosenthal's exhibition **Move: Choreographing You** (Hayward Gallery, London, 2010) and **Move. Art and Dance Since the 60s** (Haus der Kunst, München; K20, Düsseldorf, 2011) examined the interrelation between art, performance, and choreography, and developed strategies to make performative aspects manifest within the exhibition space. It brought together installation, sculpture, painting, and presented new choreographic works, as well as an archive of performance works.

Through works that actively involve the visitor, the show examined choreograpic aspects in the exhibits of diverse backgrounds. Comprising positions from the 1960s to present, the exhibition rendered dialogue and interaction visible, while also making evident how difficult it is to combine participation with reflective reception.

The curatorial concept was presented at the three venues in different formats, allowing for an experimental comparison of different strategies of programming and display. To what extent do performative and installation works, and also the space of an exhibition, manipulate the visitor and render visible the choreographic dimension of exhibitions? Do temporal, performative pieces intervene within the static mode of exhibiting? How can choreography be made productive within the framework of an exhibition?

Stephanie Rosenthal

STEPHANIE ROSENTHAL To what extent do sculpture and installation define, manipulate and choreograph the movements of exhibition visitors? How can we historically trace the way an exhibition visitor becomes a dancer? These questions constituted the starting point for the exhibition **MOVE: CHOREOGRAPHING YOU** (2010) and its continuation, **MOVE: ART AND DANCE SINCE THE 60s** (2011). You could fill endless exhibition spaces with the connections between dance and visual art. Instead, I used a very specific and narrowly-defined concept to assess how relevant the proposed discussion is, and how productive it would be in the exhibition context. The concept is circumscribed by two decisions: First, the question only achieves significance as an exhibition concept if it works in relation to the exhibition visitor. Second, at the same time, I had the feeling that it would be interesting to tell the story of the connection between visual art and dance from the broad perspective of contemporary positions from different backgrounds.

Choreography in the Archive

DISPLAYER The exhibition presented position from choreography, performance and installation art as well as painting and sculpture together in a room that also had a video archive that viewers could study. What is the relationship between documentary materials, sculptural objects and live performances of choreographies?
The archive constitutes the background of the curatorial work and is the context for the exhibition. On the one hand, it lays the foundation for the thematic framework; on the other, it's also an invitation to look deeper and expand one's understanding of what's happening in the exhibition. However, the pieces collected in the archive do not document ways of choreographing the audience. Instead, the thematic groupings we hit upon convey the extent to which choreographers, dancers and visual artists share the same interests and working methods.

The archive forms the historical backbone of the exhibition. For example, you can inform yourself and trace developments in performance art and choreography that were occurring in parallel with positions like Bruce Nauman's. In this way, we ask the broader question: To what extent can the interests and strategies of artistic positions like these be compared?

By presenting an archive, sculptures and performances together in the same space, to what extent were you addressing the question of the documentability, mediation and preservation of ephemeral works?
The question of whether a documentation of a performance becomes a work in its own right, or constitutes an autonomous position in the presentation of an exhibition, did not arise for me with this show, because all the materials presented in the archive are documentations. There's no mixing of media works and documentary materials.
Of course there are works that involve photographs and drawings that qualify as works in their own right. But in our case, we very clearly said: What we're showing is a documentation of things that happened. We had no intention of conveying the atmosphere of the work on any level other than the documentary. The exhibition is about the use of one's own body, and that's just not possible in the case of an archive. So the archive in the exhibition tended to list what in other exhibitions might end up in a catalog essay —or on a text panel on the wall. In the beginning, we did have the idea that there would be a big timeline with pictures that would place historical developments and contemporaneous works in a sequence. But then I came up with this big archive, together with André Lepecki. By using it, the didactic aspect is transformed into active research.

Choreography in the Exhibition Space

For me, the purpose of presenting performative work in the exhibition was to see how enriching it can be for art exhibition professionals to work with choreographers and rediscover space. The point was not to transfer performances that existed onstage to the exhibition space, but rather to develop new pieces for the exhibition space. The curatorial approach was different: to familiarize myself—in the context of choreographic elements presented in a visual arts context and especially exhibitions—with the perspectives of choreographers and dancers, who of course bring with them a very different kind of knowledge.
While developing the exhibition, I met with various choreographers and asked if they wanted to realize new work that addressed the tradition of choreographing viewers, insofar as there is one, in sculpture and installation. In an exhibition, the situation is very different from that of the stage: Viewers come and go whenever they want and decide for themselves how long to stay. There's no beginning, no end. That's why it was important to me to have independent works developed specifically for this exhibition situation.

Maria Ribot's piece WALK THE CHAIR **(2010) consists of chairs that can be carried and used throughout the entire exhibition. Visitors follow the script of the object, a folding chair, which invites them to sit in this spot or that one, to carry it on with them—in short, to use it. To what extent does this type of use—for example, while sitting down to peruse the archive more comfortably—amount to choreography? To what extent does using a folding chair equate to a performance event?**
Maria Ribot had a number of suggestions and ultimately chose the chairs. On one hand, they invite viewers to move them and use them like any other chair; on the other, they are objects of contemplation because you can read the texts written on their surfaces. So in a certain sense she parodied the idea of the exhibition and also underscored it, because sitting and looking is integral to it. Whenever people participate, there are always spectators too. She lets visitors participate in the passive mode of sitting, by looking at another person while being observed at the same time. Even though you're sitting down, in a state of rest, it's a movement prescribed by an artist. She doesn't specify how you interact with the piece, how that interaction looks. The public become the chair users, defining how things are and should be arranged. As a result, you always have the impression that you can figure out where the last visitor sat down, where he left the chair, where he was sitting, and that's what I find so interesting in the exhibition context: It becomes a drawing in space. The act of using the chairs, moving them, leaving them behind, runs like a trace throughout the entire space.

Robert Morris's 1971 exhibition Bodyspacemotionthings **at the Tate Gallery presented an obstacle course of sculptural elements that dictated a sequence of movements. Beams, seesaws, movable platforms, tubes and tunnels invited viewers to test their awareness of space and their bodies, to experience gravity, motion and physicality. Due to the surprising intensity of the public's physical interactions, the exhibition was closed prematurely. Just as the folding chair wants to be picked up and used, the platform mounted on a**

ball invites us to balance. To what extent does this sort of obstacle course also function as a script, and how is that different from a piece like WALK THE CHAIR**?**
Robert Morris really did build an obstacle course, and we can relate that much more readily to the exhibition as a whole than to Ribot's piece.
Of course the individual elements in Morris's exhibition do lay down a script in a way, but in its complexity and size—and especially in the way it incorporates the entire exhibition space—it's like a script more in the sense of joining elements into an exhibition. Like As with the Morris, the exhibition **Move** combines individual pieces: for example, Nauman's corridor and **THE HOUSE IS THE BODY** (1968) by Lygia Clark. The critical distinction between Morris and Ribot is that, in the exhibition **Bosyspacemotionthings** objects are immovable and the sequence is fixed by the artist. Whereas Ribot's concern is that it not be fixed, that one can take the chairs from wherever one finds them and move them however one wishes. Only the act of sitting is defined by her. But she hasn't fastened down the chairs or forced anyone to do anything. With Morris, there was a choreography running through the space, and it was very clear—now you go up, through the tunnel there, now you go across—he defined that much more specifically. But she's interested in this freedom, so to speak. It's a type of work that manifests as a sculptural form throughout the exhibition, but also subversively and ironically distributes itself throughout the space.

Curatorial Script

How did the three exhibitions—at the Hayward Gallery in London, the Haus der Kunst in Munich and K20 in Düsseldorf—differ in presentation? What role was played by the visitor's path through the exhibition space, the curatorial linking of installation, sculpture, performance situation and painting in relation to the surrounding space?
With all three exhibitions, the main point of departure was obviously the selection of works and the idea of covering a certain time period. The vision of an interplay between works in a given space is clearly an important factor, but in that sense, of course, every exhibition is choreographed. We tried to give the pieces their own space and not relate them too much to one another. It's important to see that all the pieces are independent works, to be taken on their own terms and not part of a collective installation. That's why I chose works that were as different from one another as possible. You would end up placing limits on the content of the works on display if you tried to restrict them to the theme of choreographing the visitor. So in London, Munich and Düsseldorf we took different approaches to spatializing the exhibition concept.
The first manifestation, in London, attempted to reflect the idea of choreography in the exhibition architecture. The spatial dividers were constructed from a sequence of folded and curved paper-like fabric ribbons. The design traced the idea and structure of the archive and illustrated the notation of movement . This approach was based on the idea that you could visualize things that happened on the horizontal plane by elevating them to the vertical—a very abstract idea, in other words, that didn't work so incredibly well, in my opinion.

With regard to the experience of the work, with some exhibits the objects are not the decisive elements. The pieces become sculpture through participation. That's why we decided in Munich and Düsseldorf to do without exhibition architecture, provided we could find appropriate spaces. In Düsseldorf we used the exhibition architecture that was already there, left over from a previous exhibition, with just a few changes to some of the walls. In both places there was that great hall that provided the lead-in, so that you could say, this is the heart of it. That's where the pieces from the 1960s and 1970s were displayed. It was the centre, around which everything revolved and from which you accessed the exhibition.

The role played by a progression of works obviously depends on the surrounding architecture. While there already was an exhibition architecture in the Klee Halle at K20, you used no exhibition architecture in the long, high-ceilinged Grabbe Halle. How did you develop the exhibition in that space?
Düsseldorf was especially exciting. We were able to incorporate pieces from the collection, including Jackson Pollock's **NUMBER 32** (1950), Carl André's **ROARING FORTIES (48)** (1988) and Robert Morris's felt piece **UNTITLED** (1967). We wanted to show these "historic" works in the Grabbe Halle, preferably without putting up any walls, to maintain the long visual axis down the length of the room. I felt it was important to link the Robert Morris and Lygia Clark with the Pollock hanging at the end of the hall. The pieces didn't need to be shielded from one another, since they created their own spaces. The exterior of Nauman's **GREEN LIGHT CORRIDOR** (1970/2010) has no particular significance for the experience inside; the object is built from scratch every time. With Dan Graham's **TWO VIEWING ROOMS** (1975), it's about the experience in the two rooms, not the effect of the wooden structure—and it's the same with Lygia Clark, because it's really about participation.

Given that framework, of drawing connections, how problematic was it that the exhibition in Düsseldorf was split into two parts spatially, with no linear development or link connecting all the pieces?
On one hand, it really was problematic that spreading the show over the Grabbe Halle and the Klee Halle meant that some thematically related pieces got separated. On the other, it's nice that there are different ways of accessing the work. At the different venues in London, Munich and Düsseldorf, we were constantly trying to find specific entrance situations. The perspective we created in Düsseldorf was more of an art-historical contextualization and inquiry. There my concept was based on an examination of Jackson Pollock, and on asking: To what extent does one leave behind lines through one's own movements, and to what extent is a Pollock, then, also a form of choreography? Especially, of course, when we consider the way he realized the works.

In the Klee Halle, William Forsythe's installation THE FACT OF MATTER **(2009) "opened" the exhibition with an obstacle course of gymnastic rings. Not only was that the piece that started off the show, it really did serve to sensitize visitors to their own mobility, strength and coordination.**
William Forsythe's **THE FACT OF MATTER** piece marks the other way into the exhibition. It is the direct way, the way of bodily experience. The critical factor is not so much the intellectual inquiry as it is the corporeal, the lived experience of a situation.
One of the curator's key roles is to define a rite of passage. Visitors are asked to let go of their everyday state, which begins with buying tickets in the lobby, and then immediately commit themselves to a new experience. This exhibition is especially difficult for visitors because they are suddenly invited to commit themselves physically too. In this exhibition, if you don't commit to the performative aspect, then it really will be very hard to experience the exhibition. So it was a critical question: How

do you get the audience to open up to this sort of work? How do they get to the point of consciously using their bodies to investigate gravity, and then suddenly seeing the sculpture in a new light? You have a very different understanding of balance after you've hung from the rings in **THE FACT OF MATTER** and attempted to work your way across the space, consciously testing your own gravity and coordination.

Test Room

Mike Kelley's TEST ROOM **(1999/2010) is an installation, containing objects such as a bowl, a bat and a climbing tree, which was used periodically as an environment for performances. Regular presentations by the performers, as well as a video projection filmed in the installation, demonstrated different types of actions and encouraged visitors to interact with the props. What role does the concept of choreography play in the apparently chaotic activity the work fosters?**
I originally picked the piece because I was mainly interested in finding out how much interest a younger generation of artists, such as Mike Kelley, had in choreography. My impression was that there was more of an interest in choreography in the sense of conditioning, of being shaped by a social environment and manipulated by the education system of the society in which the individual grows up. In a certain sense, the sculptures or objects in **TEST ROOM** are figures for specific forms of behavior and produce a quasi-mimetic response. Basically, these are objects that were used in a behavioral study involving baby monkeys. Kelley altered them slightly, enlarged them and added a few other objects, like the punching bag. Part of the work is a video in which performers use the objects. Incredibly, this installation really did make visitors start acting like monkeys. We were honestly shocked at how actively visitors engaged with the objects, and at the aggressions that were aroused or made visible by the presence of a punching bag or a baseball bat. The situations that arose in the exhibition made me feel like he was right: the people were turning into monkeys. No one really expected people to climb the tree.

What's the relation between the audience's activities and their reflections on the actions observed?
The question is: how much do you really want to invite visitors to make use of an installation like this? The answer to this question varies from institution to institution, and of course it depends on the extent to which it's our responsibility that no one overestimates his or her physical abilities and gets hurt. In the Hayward Gallery, we tried to check visitors' physical impulses a little—primarily to protect the installation and preserve the objects, but also because visitors were acting recklessly and dangerously. An exhibition like this pushes every museum to its limits, because you're really giving people total license to participate fully and freely. And in some cases the pieces can't stand up to that. The artists are sometimes amazed at the way their pieces work.

But that moment of uncertainty you describe can also provide the impetus for critical reflection on one's own expectations of the work. In what way do factors like lighting and openess of spaces have an effect on works that want the audience to become participants?
Isaac Julien's nine-channel video projection **TEN THOUSAND WAVES** also asks visitors to be physically active recipients, by choosing their approach to moving within the space. The editing, the precision of the installation and the synchronization of image and sound in Julien's piece are attempts to transfer movements in the film into the space. A sort of wave movement begins, spanning all the screens, but you can only perceive it if you actively follow the images and sounds through the space rather than staying in one spot.
The specific spatial conditions in London and Düsseldorf resulted in differing reactions. At K20 in Düsseldorf we used a thick carpet that was not only too dark, but also too comfortable and light-absorbing. Due to the relative darkness and inviting surface, some people very quickly sat down.
This is closely related to one of the points that continue to fascinate me about this exhibition in three different locations, each with its own spatial strategy: This spectrum of interesting approaches cannot be fully explained. Maybe that's not the purpose of an exhibition, but I thought it was an interesting exhibition series, precisely because not all of it always worked for me.

What role does the site of the presentation play in a curatorial concept that's going to be realized in different exhibition spaces?
The three presentations were an experiment, and at the end you have to say, this worked and that didn't. Lots of things were very different from what I expected, like the sometimes-intense performance situation participation by the public. In those cases, the joy and lightness of taking part in the work seemed to outweigh any reflection on a work's concept. I'm not sure I really succeeded in getting visitors to question their own actions in relation to their understanding of sculpture and performance. I sometimes had the feeling that the public was completely forgetting the context—which of course is quite nice too. I also wanted people to ask themselves: now why am I doing this? And to relate their own actions to pieces like Pollock's **NUMBER 32** which we showed in Düsseldorf. The incorporation of pieces like **NUMBER 32**, from the K20 collection, was only possible in Düsseldorf, and that made for a more intense focus on the historical context of performance that can be found in painting and sculpture. In London we didn't have that option, since we didn't have a collection and the budget didn't allow us to integrate loans of that magnitude. With Amanda Levete's exhibition architecture and the very specific, sometimes quite theatrical lighting, I was trying to transform the exhibition into something like a gigantic stage. The goal here was, once again, to create spaces for the visitors to feel like no one was watching.

The interview is based on a telephone conversation in October 2011.

01

01 William Forsythe's choreographic object The Fact of Matter marked the way into the exhibition at Klee Halle.

02

02 Installation view of Move: Art and Dance Since the 60s at Grabbe Halle, K20, Düsseldorf with Simone Forti's Hangers (1961), Carl Andre's Roaring Forties(48) (1988) and Jackson Pollock's Number 32 (1950).

Exhibiting Beuys

Installation view of the re-installation of Joseph Beuys' Palazzo Regale (1986) in the exhibition Joseph Beuys. Parallelprozesse at Grabbe Halle, K20, Düsseldorf in 2010. The work was originally installed in a space bordered by mobile walls that were produced for the exhibition Vesuvius by Andy Warhol at Museo di Capodimonte in 1985. Armin Zweite transferred Palazzo Regale to K20 Düsseldorf in 1991, where it was constantly presented in the collection.

How do museum exhibitions deal with site specific installations originally developed for different spaces? What strategies can be applied to exhibiting such works and to what extent does installing them anew change them? **Exhibiting Beuys?**, a series of talks held at K20 Düsseldorf was organized in cooperation with the HfG Karlsruhe a year prior to the exhibition **Joseph Beuys. Parellelprozesse** (2010). The lectures analysed the role of the museum and curatorial approaches to representations of installations and discussed possible methods of presenting site-specific installation works under changed conditions. Joseph Beuys was aware of the fact that once a piece enters a museum, how it is exhibited cannot be controlled completely. Although artists can set the conditions for how they want their work to be displayed, Beuys decided a work's transfer into the museum space is also to be understood as a transfer of responsibility, leading to questions about its presentation. Beuys used materials that are subject to disintegration and adapted installation works in reaction to different exhibition spaces. **THE END OF THE TWENTIETH CENTURY** (1983) was installed anew by Beuys at Haus der Kunst in Munich in 1984. In 2002 the installation was re-installed at Pinakothek der Moderne Munich's. Using precise measurements, a formally accurate presentation was transferred into another space. Analyzing such processes, one not only eventually questions how exhibition makers take on their role of becoming actively involved in the techniques of installation, but also to what extent spaces should be developed for pieces that were originally created in reaction to a given space.

Kuehn Malvezzi

Exhibition as Art

Beuys used space as his material and actively worked with it. His sculptures were created not in isolation, but in relation to contexts, reacting to them and actively altering them. While the concepts for some of his pieces can be captured in sketches or photographs, his sculptural work can only be experienced in the context of the exhibition, which is created by the act of installation. Reception of the work depends not on the individual objects, but on an inquiry into the relationships and spatial constellations of the materials used. With the vitrine, moreover, there emerges a type of artwork that displays objects in an environment perceived as a space within the space of the exhibition as a whole. As with the vitrines he used, Beuys did little to change or design his exhibition spaces, instead taking existing conditions as a starting point for his pieces, integrating them, making use of them and contextually reacting to them.

The places where Beuys showed his work are, in many cases, not so much enclosures as raw material, the stuff from which he created the exhibition as a work of art. Seen in this way, the exhibition environment cannot be entirely separated from the finished work and becomes, in a way, part of it. On the other hand, Beuys did transfer and transport his works, moving them from place to place and situating them in new spatial relationships, in the process reconstructing them and, through the specifics of each situation, changing them. We may thus conclude that, while the installations consist of an unchanging ensemble of objects, they do not constitute a fixed and invariable spatial structure. By installing the object ensemble differently each time, in specific relation to concrete spatial conditions, Beuys made space his sculptural material.

Works such as **THE END OF THE TWENTIETH CENTURY** whose location changed from the Aldo van Eyck–designed Galerie Schmela in Düsseldorf to Munich's Haus der Kunst, or **SHOW YOUR WOUND** (1974/75), relocated from a pedestrian underpass to an installation in the Lenbachhaus, were completely reconfigured by Beuys for the second venue.

Beuys's sketches for **THE END OF THE TWENTIETH CENTURY** illustrate possibilities that would take definite shape only through engagement with a given space. The fact that such a manifestation is not the only conceivable form, and that Beuys always gave specific consideration to the exhibition space, is evident in the ways the installation was translated to Düsseldorf's Galerie Schmela and the Haus der Kunst in Munich. In 1984, Beuys relocated **THE END OF THE TWENTIETH CENTURY** to the Haus der Kunst, setting up the installation of forty-four basalt stones in the last room of a gallery accessible only from the other end. In this setting, the individual elements of the installation were not so much lined up as strewn about the space. Yet, in terms of access and presentation, the situation still resembled the original installation Beuys had created for Van Eyck's architecture in 1983: In Munich, the piece was installed behind two barriers set up by the museum and cordoned off from visitors. Thus, much as it had been at Galerie Schmela, the piece was viewed from an external perspective.

The installation **SHOW YOUR WOUND** was installed in 1976, in collaboration with Galerie Schellmann & Klüser, as an environment in a large space in the Maximilianstraße pedestrian underpass. This original version is preserved only in Ute Klophaus's photographs. Beuys's installation at the Lenbachhaus in 1980 compressed the five twinned objects into a smaller space, compared to the first installation, thereby defining an entirely different experience of the piece, although the sequence of elements along the wall was identical.

Exhibition as Curation

Today, more than two decades since the last installation realized by Beuys himself, not only are we left with a history of spaces created by the artist, we can also look back on a history of Beuys spaces post-Beuys. Many pieces have subsequently been exhibited by curators in the context of museums and thus spatially modified. Though Beuys's original installation (or in some cases, the last spatial situation he created) forms the basis for all posthumous exhibitions, our perception of the works is shaped by our experiences in new exhibition contexts and spatial constellations. As early as 1975, Beuys commented in a conversation with Frans Haks on the way his pieces evolved in the museum:

HAKS But in a museum there's a specific context. Suppose that some of your pieces, for example, are in a traditional museum, and maybe someone just puts a tasteful frame around them, obscuring the actual point.
BEUYS That's right. Of course that could happen quite easily.
HAKS But don't you have specific conditions on the museum's role as transmitter; something like: If you buy or show something by me, then I want the information to be presented in such and such a way, to prevent mistakes?
BEUYS I can't do that. If I were to set conditions like that, then my whole life would be taken up with monitoring whether the museum was actually doing it. No, what I do is radically opposite. I say: Here, you have the thing, and now you can do what you want with it. You can abuse it, do this or that with it; I'm no longer involved. So once I've given a piece away, it's gone.

Mindful of the problem of loss of control and the resulting potential for changes to an exhibition's form, Beuys states that he cannot give guidelines for proper presentation: Not only is it impossible to control the form of a given exhibition, but such precision, against the backdrop of context-specific adaptations, is not even desirable. Beuys's belief in not getting involved in the way museums handle his pieces can be read as a comment on the preservation of his work. Potential misunderstandings, and the problem of a tasteful framing that places easy consumability above attentive reception, can be part of the museumization of what is exhibited. In discarding and giving away the objects, Beuys thus obliges us to carefully consider the form and content of the way he himself arranged his works, and of his installations in posthumous exhibitions.

In this context, it seems that contemporary exhibitions cannot be so much about reconstructing Beuys's spaces as about attempting to update them in order to give them a presence, understood as a spatio-temporal presentness, under changed conditions. This does not, however, rule out questions of reconstruction; rather, it points to the need to decide, case by case and with an eye to the specific situation, how to exhibit a Beuys space. The goal of maximally authentic reproduction opens out between the two poles of formally and conceptually radical interpretation. The formal side can be seen in the reinstallation of **THE END OF THE TWENTIETH CENTURY** at Munich's Pinakothek der Moderne in 2002, which, using precise measurements of the stones' positions in relation to one another, sets up a one-to-one geometric correspondence to the final installation by Beuys at the Haus der Kunst. The contradiction between this and the simultaneous loss of spatial

relations, surface materials and lighting conditions in the transfer from one museum to another is not resolved, nor is it addressed. On the other side, a conceptually oriented interpretation can be seen in exhibitions like the 2008 Beuys retrospective **WE ARE THE REVOLUTION** at the Hamburger Bahnhof, Berlin. Here, the precision of the formal translation is accorded as little significance as the spatial aspect of the installation, since the surviving objects are regarded primarily as relics of actions whose contemporary relevance is viewed in sociopolitical and ideological terms. Between these two poles, however, there are more interesting ways of bringing Beuys up to date. Until now, these have found expression chiefly in Armin Zweite's 1991 exhibition in Düsseldorf, **Joseph Beuys: Nature Material Form**, and Harald Szeemann's 1993 retrospective **Joseph Beuys** at the Kunsthaus Zürich. These are the exhibitions to build upon today.

Update 2010. Joseph Beuys. Parallel Processes

The 2010 exhibition **Joseph Beuys: Parallel Processes**, in Düsseldorf, comprises three spaces. The three parts of the exhibition, in the Klee Halle, Henkel Gallerie and Grabbe Halle, differ in curatorial approach and exhibition strategy. They can be read both independently and in conjunction with one another, as a course to be followed or as a constellation. Each of the galleries develops a separate theme.

Two of the galleries, the Klee Halle and the Henkel Gallerie, can be read, on one hand, as the first and second halves of the artist's career; though on the other, each reflects a different exhibitory logic at work in the process of museumization. Whereas the first gallery presents primarily drawings and sculptural works in a structured, rhythmic sequence of rooms; in the second, viewers encounter a huge hall containing an ensemble of various sculptures. The light changes accordingly, from the first gallery's minimal lighting, calibrated for works on paper, with highlights on individual pieces, to the second gallery's bright, space-accentuating, overall illumination with overhead daylight.

Through contextualizing presentation, the drawings, sculptures and installations in the Klee Halle are structured as a sequence of narrations. The relationships among the complexes of works on display, the formal and conceptual ties, are reflected in the exhibition architecture, which uses temporary walls to partition the open space of the hall. The architectural structure unites two modes of exhibition: In the enclosed space of the rooms, the profusion of objects on display encourages close examination, while in the open areas, sightlines and spatial relationships underscore conceptual connections.

The installations and objects shown in the Henkel Gallerie form open constellations that invite viewers to work out connections within this archipelago-like expanse of objects. This approach to exhibition is in line with Beuys's formulation of the idea of discarding what were once performative installations, and it reflects the way museums collect, preserve and present objects. The installation practice assayed here seeks not to find authenticity in an emulation of Beuys's exhibition practice, but to create a installation-like situation of museumized objects placed in relationships that are as open as they are formally precise. In addition, this form of presentation recalls Harald Szeemann's landscape-like installations in the main room of his 1993 exhibition **Joseph Beuys** in Zurich. Although that exhibition was also installed in multiple spaces at the Museo Reina Sofía in Madrid and the Centre Georges Pompidou in Paris, the presentation of the large sculptures as an open landscape dominated the show's photographic documentation and thus its subsequent reception. This move toward a posthumous installation practice not only reflects the aspect of the museumized, artistically discarded object, but also highlights the curatorial history of past installations and their significance for our current understanding of Beuys.

The third exhibition space occupies a special position, departing from the chronology of works to bring together three pieces, each of which constitutes a space of its own. These are space installations, which had always been exhibited as such in museums, even though they had originally appeared in other contexts in site-specific installations by Beuys. Here, in contrast with the works on paper and the sculptural pieces in the first two galleries, the spatial aspect comes to the fore, so that the walls themselves become part of the installation. Unlike the presentation of sculptures and vitrines—which relies on completed, authentic pieces—the re-exhibition of installations calls for forms of reconstruction that enable viewers to experience the thing being shown as a space.

Kinesthesia

What criteria does an update follow? The architecture of this exhibition is not based on the visual reproduction of an exemplary model; it does not copy the proportions and surfaces of an original space in an attempt to reconstruct a situation Beuys created in some other location. The starting point for an update is, first, a perception, which arises through movement in space. In the approach, the path to the installation, when moving into the room, and in the installation itself, the viewer participates in the production of the space. Therefore, this reconstruction first follows the movement patterns of the original installation, recreating the space beginning with its visitors. Forms of movement are generated by entering in the middle or from the side, by moving and turning in space, as well as by thresholds. Both the artistic genesis and the curatorial exhibition history of these Beuys spaces are reflected, in equal measure, by the exhibit's kinesthetic positioning of installations such as: **SHOW YOUR WOUND** (1974–75), **PALAZZO REGALE** (1985) and **LIGHTNING WITH STAG IN ITS GLARE** (1958–85), as well as **THE PACK** (1969), **STRIPES FROM THE HOUSE OF THE SHAMAN 1964–72** (1980) and **BEFORE LEAVING CAMP I** (1979–80).

The installation **STRIPES FROM THE HOUSE OF THE SHAMAN 1964–72**, in its latest presentation, conforms to the spatial relationships between viewer movement and objects that had evolved in previous exhibition situations. The first complete installation, at the Anthony d'Offay Gallery in London in 1980, was supplemented with additional materials in its first reconstruction in Canberra in 1982, with Beuys attaching the strips of felt to wooden slats rather than the surrounding architecture. Whereas in London, the sealskin and felt coats had been hung on the left, as seen by the viewer; in Canberra, Beuys installed them on the right. If we compare photographs of the two installations Beuys constructed, we notice that the relationships of the elements to each other, and to the viewer's path and line of vision, are identical, but that the installations as a whole (which viewers cannot enter) are mirror images. It becomes apparent that the installation of the elements is oriented toward the viewer's line of vision, and, further, that the attachment of the felt strips to the wooden support, together with the coats, constitutes an unchanging sculptural formation. Beuys's transformation of an in

situ work into a museum installation not only establishes the structure of the piece but also determines the way it is incorporated into the trajectory of the exhibition.

The installation **PALAZZO REGALE** does not match the original measurements of the space where it was created in 1985, at the Museo di Capodimonte in Naples. In this divergence from the original, it resembles Armin Zweite's installation of the piece at the Kunstsammlung Nordrhein Westfalen am Grabbeplatz. Unlike that incarnation, however, the 2010 update adheres to Beuys's original kinesthetic concept by emphasizing the approach along a central axis from a large entrance hall, though without the Capodimonte's ascending staircase. The installation is positioned as a space within the space of the Grabbe Halle, recasting the low entryway in the corridor leading to the main room as a portal situation. Thus the white plaster walls become part of the installation, echoing the white plaster walls that Beuys found left over from the previous exhibition in Naples and reused. In their relationship to the high ceiling and eye-catching stone floor, the walls and vitrines as currently positioned also correspond to the Naples show, without literally reconstructing it. Rather, they draw a connection, provisional and consistent with past developments, to the existing spatial characteristics of this station.

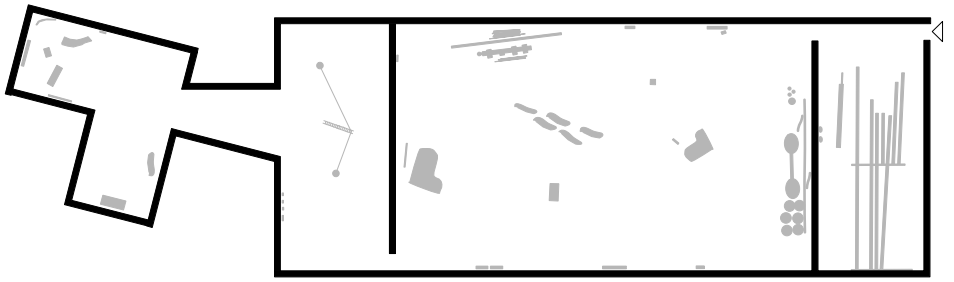
The article was edited by Samuel Korn in collaboration with Wilfried Kuehn. It is a comprehensive extension of an earlier version by Wilfried Kuehn that was previously published in German and English in the exhibition catalogue Joseph Beuys. Parallelprozesse: Katalog zur Ausstellung der Kunstsammlung NRW, Verlag Schirmer/Mosel, Munich.

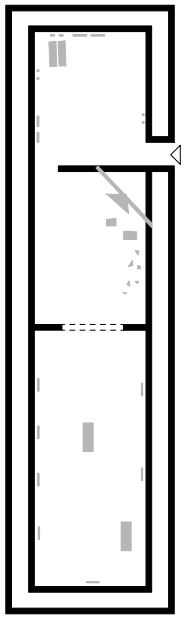
01

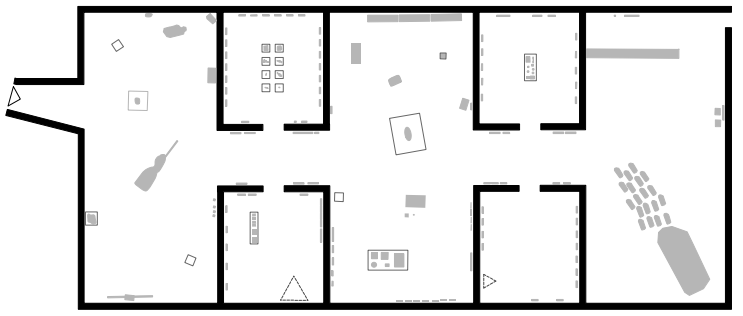
02

01 Installation view of the re-installation of Joseph Beuy's Zeige Deine Wunde (1974-1975) in the exhibition Joseph Beuys. Parallelprozesse at K20 Düsseldorf in 2010. In 1976, Joseph Beuys exhibited the work in a wide open space and then adjusted the installation for a space at Lenbachhaus, Munich in 1980. The re-installation in Düsseldorf was arranged by Helmut Friedel, Director and Curator at Lenbachhaus within the given exhibition architecture's space.

02 Installation view of the re-installation of Joseph Beuy's Zeige Deine Wunde (1974-1975) in the exhibition Joseph Beuys. Parallelprozesse at K20 Düsseldorf

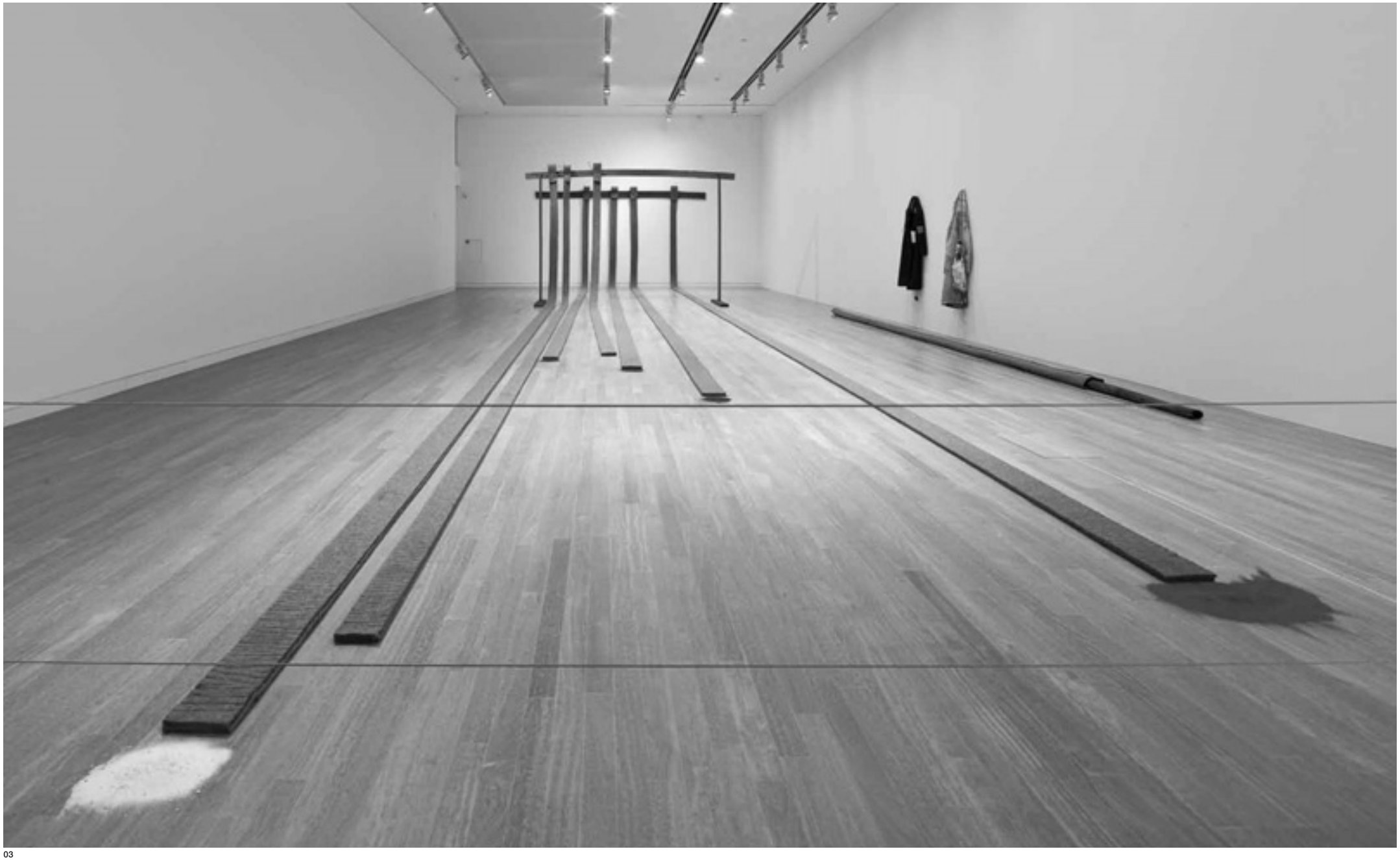






03

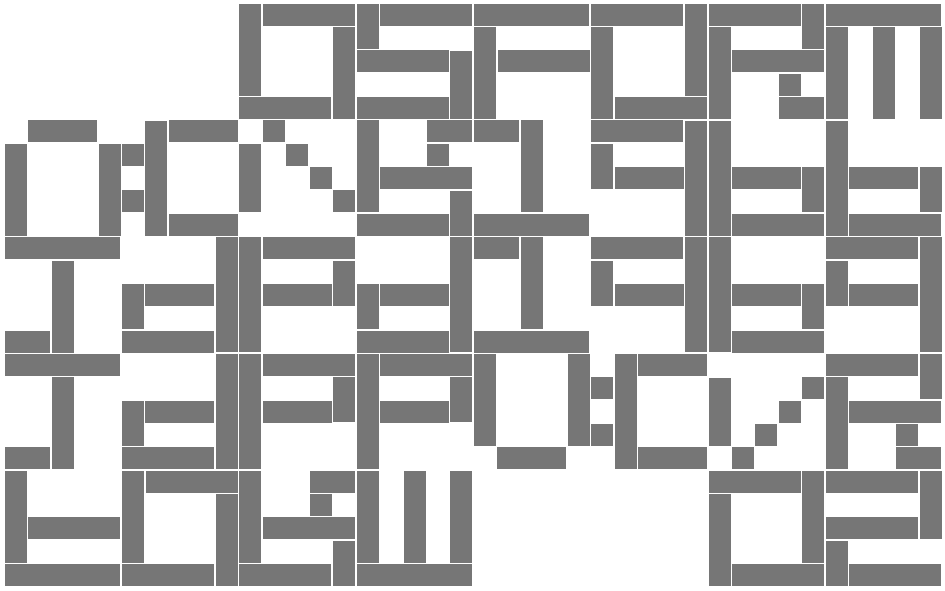
03 From top left in clockwise order: Floor plans of the exhibition architecture in Henkel Gallerie, Klee Halle, Grabbe Halle during the exhibition Joseph Beuys. Parallelprozesse at K20 Düsseldorf, 2010



03

03 Installation view of Joseph Beuy's Stripes From The House Of The Shaman 1964-72 (1980) in the exhibition Joseph Beuys. Parallelprozesse at K20, Düsseldorf in 2010. Joseph Beuys changed the work's appearance when the Australian National Gallery in Canberra bought it from the Anthony d'Offay Gallery, London in 1981. During the installation process in Canberra in 1982, Joseph Beuys changed the viewing direction when he hung the coats from the left to the right side of the installation and attached the felt stripes laterally reversed in comparison to the earlier presentation.

Transferring Ideas



Cover design of Space and Structure (U:D/R02) published by Unit Editions

To what extent can the selection of a technology and the use of its structure be relevant to the design of a print or web publication? How do technological framework and design interface relate and how can content be presented in different media?
Today's availability of information challenges traditional forms of distribution and the book as a printed object. Discussing the medium of distribution as an integral element of design that is intended to communicate information, one has to question the idea of the book as a precious object. Can information be thought of something devoid of shape, and hence as something translatable into different media?
One has to question whether a formal proximity between content and form contributes to the accessibility of information. To what extent is a distinctively formed matter translatable into a different media? Do adequately-designed frameworks not only communicate, but also remodel content? Trying to find an accordant form for the transfer of information, one has consider formatting as a translation that adds something to an already specific manifestation. Against the background of the wide availability of information, one also has to define one's position as a collector and distributor who re-formats information, but also as an author producing a specific constellation as well a framework wherein content is displayed.

Patricia Finegan

The Book as an object

DISPLAYER Technologies create a huge availability of written content that to a certain extent is unseen. To what extent will book publishers and designers have to rethink the concept of the book as an object instead of a container? Will we see a renaissance of craft and a shift to the production of auratic, singular objects?

PATRICIA FINEGAN The book as an object is important, because people value the book as something physical. They are not just buying it to access the information. People like the feel and weight of books and the way they handle. Color, type, the paper stock and materials are things people admire. The physicality of a book is more important than ever before because people buy it for the experience, the smell and the feel of the paper. Our expectation would be that you will have to spend more time constructing the experience of the book. For certain projects and books we have decided recently to print only few books, but put its content online: the information becomes available, but the object is made even more auratic.

Regarding the use of the book as an object instead of a container, I think our catalogue for Zhang Huan is an interesting example. For an exhibition at Haunch of Venison, Zhang Huan worked with ash that he collected from sticks burned in Buddhist temples during prayer. He selected the ashes in accordance with their texture and tonality and then compressed them into an aluminum mould that was exhibited separately. Over time the compressed ash just starts to loosen, because of a light breezes or the simple passing by of visitors causing small tremors of the ground. Particles begin to move and smaller parts float down and the sculpture goes back to dust again. The concept of this catalogue is that it reflects the material used in the artworks. Different colors of grey stock are used with an uncoated finish to bring a textural aspect to the catalogue. It is a good example of the appropriateness of a catalogue: its design is deduced from the principles of an actual work. Making a certain work feel present or achieving adequateness on a perceivable level helps to create books that actually are objects.

The concept for Zhang Huan's catalogue design almost appears to be an interpretation of his work. Catalogues often do not present new information, but act as agents that represent a work or working strategy similar to artists' books. How can the experience of a work be translated into a printed format?

How far can the open and productive event of an exhibition be transferred into printed matter, which basically is an object or at least a finished product—whereas the web seems to be open to change and interaction?

A catalogue cannot be a replacement for an exhibition but provides a context, presenting an opportunity to explain the work and the artist more fully. Whilst the web can present an engaging and dynamic experience, it is not easy to read large amounts of text on this platform.

When producing a printed book or magazine one has to understand the printing process; and respectively, the technology of browsers when designing a website. How do you deal with the general structural difference between designing for a website and printed matter? To what extent is it possible to transfer an approach or an actual design into different media?

When creating a design it is important to consider at the concept stage the different platforms on which it will be delivered. This way a design is formulated to be flexible for all formats.

You need to understand the print process to get best out of the making of a book. When designing a website, you need a clear understanding of what the users' experience is like and what kind of expectations they have. With the book it is a more linear experience. The navigation of a book is inherent in everyone's DNA. For a website, you have to consider the specific technology, but even more, the possible use.

When we are working on a website, the biggest question we have for our clients is: are they going to update it? Do they have the resources to update their website? There is no point in designing a news-based website if you have no news. It is not a problem saying you are not news-based; just do not pretend that you can do something that you cannot deliver. It might be much more important that users can follow their own journey through to the information they want. People want to be able to navigate through the information themselves. So it is a matter of going back to more basic designs that work fast and do not require additional applications to work cross-platform.

Website communication

The web offers a broad spectrum of additional options like embedded video, 3D, and non-linear navigation. Since html can still be seen as quite a new technology, many websites experiment with different forms of navigation, while others merely function as a representation and only give a real world contact address or email information. Architects especially seem to be bound more closely to physical reality when it comes to web design.

Many architects tend to do their websites themselves. Sometimes their websites have a nice and simple design, but quite often they are not up to date or do not function properly; e.g., missing images or misleading links. A lot of architects are incredibly conservative. Architects' websites can tend to be very grey, very straightforward and a bit boring sometimes.

I think is has to do with how they work. They need a very broad understanding to accomplish their projects and are used to working from the biggest scale of a project down to the smallest details.

Why do they think they are better off designing their website alone?

They always have to consider everything, from design to construction to presentation. They do think a lot. When working for architects, you, too, have to think about why you are doing something. You cannot just say it needs to be blue or it needs to be this typeface, because in the way they work, in their industry, the have to consider everything. But sometimes it can also be the other way round. There are people you just cannot collaborate with. When your counterpart is not open to listening or hearing, you might be better off doing it yourself. For example, Zaha Hadid asked us if we could do her website, and we said: "Actually? - No!" Because you have to have that collaborative process. Now looking at her website, I noticed that it is the same as it has been for the last five years. But it does not work! When you click on the homepage you get an error-message.

Herzog & de Meuron do not even have a website, probably because they already have a strong reputation and might feel as if they do not need it as a communication tool. OMA, on the other hand, has a very different approach: Although they have produced many publications,

their website is very much information-oriented. To what extent can the structure and the navigation be more important than visual design in order to actually communicate and reflect what a brand or company stands for?
Herzog & de Meuron's approach is understandable. There is already such of flood of images everywhere and they are already very known. It is getting to be too much maybe. Not having a website is fine, you know, really fine in a way... But then I would question that having a good reputation and being known means that you do not need a website as a communication tool anymore. It is not about communication in the sense that you have to make a name for yourself or make sure your brand is circulating. Perhaps we have the responsibility to have websites, because you have students, you have admirers and you have people who want to know something about your building.
When we did the website for Richard Rogers the main objective perhaps was to build a site that is deep and complex, as it is, but that in truth is made to stop people from calling you. Every day they get lots of calls from students who are interested in their philosophy and in their buildings. So they get flooded with calls of people saying: "Can you tell me what material you used?" and other questions that require rather complex answers, which takes time. So their website helps to take pressure off their business by diverting people. To give people answers but not to have to do it on a case-by-case basis. On the visual side, their website very much comes out of the ethos of Richard Rogers approach to making buildings with outsides that are very visible. And so for the website a colour-coding system throughout the website connects different types of content. It also has a kind of inside out premise and it become very popular when it was built six years ago. The website of OMA is very information-oriented, too. This approach emphasizes interactivity and the accessibility of educational material. Probably we have a duty to our generation: People expect to share.

Information as design

You also did the website of Jordan+Bateman Architects who specialize in designing embassies and other buildings that incorporate high security standards. Due to the nature of their work, they cannot display their projects.
Jordan+Bateman deliver secure buildings. They are building embassies in a possibly dangerous areas; e.g., Iraq. Architects usually showcase their buildings, but they cannot do this due to the security risks. So for them, the system of their identity and their online presence is very different. In this case, the representation of their architecture concentrates on the mere announcement of the places where they have constructed a building. The pureness of the site design is based on the fact that they cannot publish images on their website. It is a nice example of how the actual information is really much more important than the visual design. When the clients come to their website they want to know where they have built buildings. If a potential client finds a list of cities like "Basra" or "Tehran" they know Jordan+Bateman can build anywhere; e.g., the British embassy in Dubai.

In contradiction to the site's approach of providing significant information instead of good imagery, it seems like the nice wrapping of information is still crucial, considering that much information can be accessed openly and you need to attract attention. Against the background of the high availability of information on the internet, graphic designers seem to have changed their approach. It is no longer only about designing a framework that communicates a message: To what extent does the design process begin with the selection of information?
Attention is not only a question of creating hype. For graphic design it definitely is about nice visuals and pictures, but it is also about the curatorial aspect and of finding the right way to communicate content and getting it into focus for a specific public.
I went to a conference last week and everybody was saying: "How do we make money out of books? There is so much information out there and you can find absolutely everything on the Internet…" What you need is the intelligence and experience and the interest to curate the information that is out there, to bring it together in a way that is reasonable and interesting and has meaning. The curatorial aspect of delivering information is more important than ever before, because everybody has access to everything.

Curating a book?

To what extent does curating also mean authoring and branding a book, work or exhibition?
Authoring is curating.
Now that so much information is available, it is rather important to make a clear selection from something given and find the right measure and framework for it. You can find so many interesting things that it is more important to throw things out than put them together. There has to be some kind of intellectual reasoning that is generated during the process.

Could you elaborate on the relationship between the intellectual reasoning for design decisions and the curating of information in respect of your own projects? How can one imagine the actual process of collecting and selecting material, considering that you are working with a team of coauthors?
As I already said about architects, they think a lot and reflect about every little detail of their projects. They have to consider everything, because everything can be relevant in a project like a building that has to exist and work for a long span of time. As graphic designers we need to be just as thoughtful when working together with architects. The condition of co-authorship is always present when working with a client. The most difficult thing with architects is that their usual practice will already have a multitude of authors, like four or five architects with different personalities working together. The beginning of the process is very important, because you have to extract from their communality the thread that represents their practice, not their individual attitudes.
Working together as a studio, or on a collaborative project, has the very same level of discourse and exchange. We have an open studio where everybody works together. So the idea is, when we have an initial brief, we make time for everybody to contribute, and to put all kinds of different ideas up on the studio wall. Graphic designers are not used to working in this way. Since it is a very open process, it is quite challenging and it takes a while to get used to. But it does mean that in the early stage of the project we are able to explore lots of different areas like mad stuff, conservative stuff, colors, typefaces, imagery, everything—and in a way that is not defensive or pressured. It allows us to open up a bit. Also it is very important for the development of a project to know what one designer will see in something and what another one might see in it. That is a great stimulus for creating the initial ideas. In the studio, we use the walls to have all the images visible next to each other at all times. This gives us a great sense of the material and helps us to get a grip on the project.

Making something appear in the physical world really helps to get more people involved and contribute. Our wall is a great tool, because everything is visible to everyone and everything can be rethought and rearranged. This particular project is preoccupying us at the moment: it is a book that we are designing about super graphics—it is all about large-scale graphics. Sticking everything up on the wall and re-configuring it several times is a very good way for us to understand how things can be brought together. You are trying to create a story! Curating a book is trying to put the information together in a way that makes sense and is a rewarding, surprising and innovative experience for the reader. For **SUPER GRAPHICS** (2010), we wanted to create a certain dramaturgy: The book's sequence is time-line driven—which makes sense, because you have the old stuff, the middle stuff and the new stuff—but within this simple framework, you want to create a dynamic experience.

Distributing Ideas

With Unit Editions **you are producing and publishing magazines and books on graphic design and visual arts independently. What market are these publications aimed at and how are they distributed?**
We launched it with the idea that the provision of graphic design publications is incredibly poor in the market. So we made our first book called **STUDIO CULTURE** (2009). It is a little journey to 25 graphic design studios around the world, presenting interviews with the 25 heads of those studios. "How do you get a job in your studio?", "How do you deal with difficult clients?", "How important is the space do you work in?", "What is the best thing that ever happened to you?".

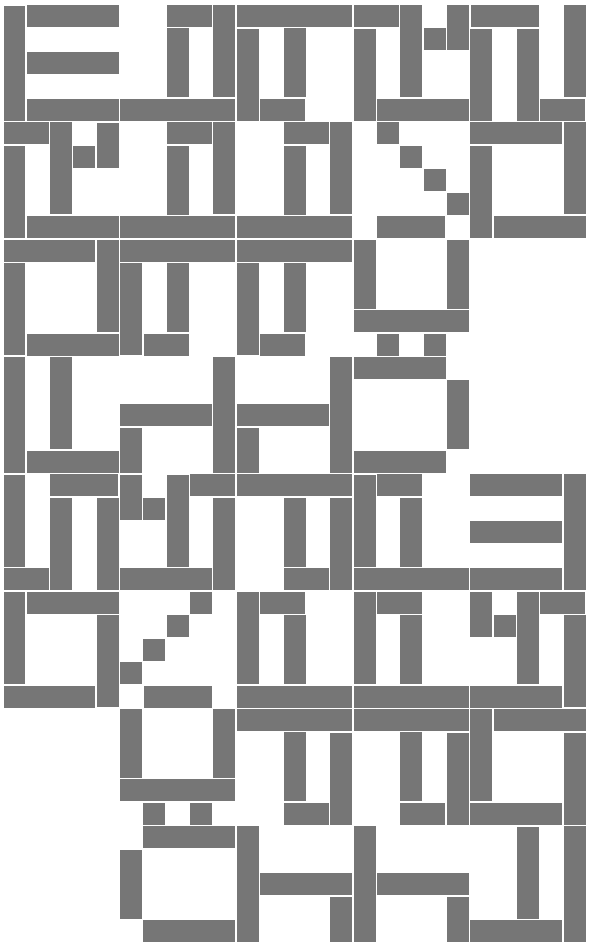
What is the idea behind the programming of this specific book? To what extent is there a coherence between the market that you are aiming at and the content of the books?
The book is to show students who want to enter the industry what to expect when working in a studio. It is also a book for those designers who would like to set up their own studios, offering advice on a range of different topics. Above all it shows that every studio is totally different.

What is the reason you publish and distribute online and by yourself?
I know that publishers are really struggling. I do not think that they can continue the way they are, because there are too many issues attached to producing thousands of books with weak content. One of the problems is that companies like Amazon can undercut absolutely everybody, and that is very challenging for the bookshops worldwide. Part of the problem is the customers' habit to buy online. I know so many people who go to a bookshop to find a book they love, and then go back and order it on Amazon. But still I do not think that bookshops will completely disappear because that tactile exploration in a shop is something you cannot get on the web.
Publishing without a publisher is connected to this price issue. I can sell our publication **STUDIO CULTURE** for £24.99 and I know that Amazon can sell it for £16.98 with free postage, so I cannot compete against Amazon. It only works for me, if I self publish: it is cheaper for me to sell it for 10 pounds directly than sell it to a bookshop or an online seller. All the traditional working practices are being challenged.
With **SUPER GRAPHICS** we recently decided not to distribute it to bookshops and we will not give it to Amazon: You can find the content of our book online, but if you want to buy the actual book, you won't find it for the best price at Amazon. A lot of people are very interested in what we do and these people form our market. When we publish something we have immediately access to 1000 to 2000 designers who would be interested in our publications. That is a rarity! We need to have the confidence to not distribute generally.

You also publish a magazine in the format of a newspaper called DESIGN RESEARCH PAPERS**. In each issue you collaborate with different editors on a different topic. To what extent does it emulate an exhibition space, considering the different thematic perspectives, different authors and varying design decisions you present with each new issue?**
DESIGN RESEARCH PAPERS are basically newspapers on subjects that are of interest to us and possibly to other people.
The first one was called **ACTION TIME VISION** (2008) which is all about the inspiration of the punk graphics on single sleeves in 1979. It includes an essay by Malcolm Garret and he contributed some works. We looked at how graphic design made in 1979 is inspirational and very free. There was not this pressure to be 'cool' or other constraints. They did have Helvetica, but I wonder if they have even realized that they had it. **RONALD CLYNE AT FOLKWAYS (U:D/R01)** (2010), another music-related issue we did, celebrates a record label in the States by the same name and its designer Ronald Clyne. He died not that long ago, but the body of work that he created for the record label is just quite phenomenal. There is just an amazing stuff from the 50s, 60s and 70s.
Another project we did is **50 READING LISTS** (2006): We asked 50 designers all over the world to nominate 10 books to recommend that a graphic design student should read: the classic design titles, other titles—it could be anything. So it is more of like an educational thing and a resource. Basically it is a catalogue, where we list titles and give tips on how to find them; e.g., where to search for them on Abooks. Our guys had spent years and years to find these books. We thought we could share our collective discoveries.
Our most recent book is about space and structure. This is quite niche. It's for a graphic design student or practitioner and is about a series of publications that were created in 1960s that were called "Form". It introduces design professionals and design students to this publication, of which there are none in existence, I mean Tony (Brook) has one. That is why he wants it to share it. To me, it is quite an important issue.

The aspect of sharing aims at providing something educational and to produce discourse on something of interest that might not have been exposed to a broader public before. Against the background of making the product affordable and also regarding the idea of providing a context for information that is already there, I'd like to ask if you see a difference between authoring a product about graphic design and curating information; e.g., on an educational graphic design publication series?
It is really not that intellectual! We are a graphic design publisher so everything we produce is currently about graphic design. There is just a range of topics, which are of interest to us, printed in a way that is cheap to make and distribute.

The interview is based on a conversation during a visit to Spin in London in June 2010.



U:D/R 02
Space and structure
Looking at *Form*, a quarterly magazine of the arts (1966–1969)

Looking at *Form*, a quarterly magazine of the arts (1966–1969)

Modernism in 1960s British graphic design
An essay by Adrian Shaughnessy

It is striking to find a UK publication from the 1960s designed in the austere style of Swiss and German Modernism.

The archeologists have exhaustively sieved the graphic design soil: not much has escaped zealous bloggers, Flickr hoarders, and design historians. We only have to look at the websites, exhibitions and growing library of books cataloguing graphic design's brief history to see that not much has avoided detection.

Occasionally, however, something goes unnoticed. This is usually because it doesn't come from the canon of recognized design greats – or because it doesn't quite fit into the pattern of the times from which it sprang. *Form*, a quarterly magazine published in Great Britain between summer 1966 and autumn 1969, is one of those misfit artifacts[1].

The magazine has received scant attention from graphic design's cool hunters. It was featured in *Clip/Stamp/Fold*, an exhibition devoted to radical magazines from the 1960s and 70s, which was organized by a group of History and Theory PhD candidates from the School of Architecture at Princeton. I missed the show when it came to the Architectural Association in London in 2007, but I noticed the front cover of *Forms 1* and *10* on the accompanying website – www.clipstampfold.com. They looked different from everything else on view: most of the other magazines, with one or two exceptions, had the Roneo-ed, free-form, appearance that was the inevitable consequence of hours spent with Cow Gum and scalpel in an era before computers and graphics software.

The first time I saw *Form* in the flesh was in 2008 when I was shown copies by the designer Mason Wells of Bibliotheque[2] – one of the most enthusiastic archeologists of UK Modernism. Wells discovered the first four issues of the magazine in New York and immediately recognized an affinity with the bulletins published by Ulm School of Design (Hochschule für Gestaltung – HfG Ulm). There is indeed a similarity between the two publications (a debt freely acknowledged by Philip Stedman, *Form*'s designer, founder and co-editor), yet what struck me even more forcibly was the sheer improbability of finding a UK publication from the 1960s designed in the austere style of Swiss and German Modernism. It just wasn't terribly British.

1 Shortly after writing this I picked up a copy of *Idea 322* (May 2007). In this issue, devoted to journals, the designer and writer Robin Kinross selected *Form* as one of his recommended journals.

2 Bibliotheque, London-based design group founded by Mason Wells, Jon Jeffrey and Tim Beard. www.bibliothequedesign.com

Looking at *Form*, a quarterly magazine of the arts (1966–1969)

Modernism in 1960s British graphic design
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It seems remarkable that *Form* should have emerged at a time when Pop Art and the Psychedelic style had invaded Britain.

I found no mention of *Form* in any of the standard text-books. I noted from the colophon that the magazine had three editors and that one of the trio – Philip Steadman – was also the publisher. I also noticed that no designer was credited. After some digging on the Internet I discovered that a Philip Steadman had written a book on Vermeer (***Vermeer's Camera: Uncovering the Truth Behind the Masterpieces***, Oxford University Press, 2001). The writer's biography confirmed that this was the same Philip Steadman who edited and published *Form*.

Today, Philip Steadman is Professor of Urban and Built Form Studies at University College London. He trained as an architect, and has taught at Cambridge and the Open University. His biography describes him as:

> 'The author of several books on geometry in architecture and computer-aided design. In the 1960s he co-edited and published *Form*, an international magazine of the arts, and co-authored a book on kinetic art. He helped to produce four computer-animated films on the work of Leonardo da Vinci for an exhibition at the Hayward Gallery in London in 1989. He has also contributed to other exhibitions, films and books on perspective geometry and the history of art.'

I emailed him and received a warm reply thanking me for taking an interest in *Form*. He confirmed that he had been the magazine's co-editor, publisher and designer. He also mentioned that he hadn't had any approaches from the graphic design world, but that he had occasional contact with people who were interested in the magazine from an art perspective. I told him that I wanted to write about *Form* and he kindly agreed to be interviewed. The conversation can be read here.

Professor Steadman lent me the other six volumes of *Form* which until then I hadn't seen. They confirmed my view that *Form* is an important component in the history of British graphic design: I say important because it seems remarkable that it should have emerged at a time when Pop Art and the Psychedelic style had invaded Britain from the Academy to the High Street. But for the young Steadman, steeped in Modernist thinking, to design the magazine in the Swiss style, was entirely natural: as an architectural student in the 1960s, Modernism was what he was taught – 'it was just the received wisdom,' he noted matter of factly.

Looking at *Form*, a quarterly magazine of the arts (1966–1969)

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To illustrate just how untypical *Form*'s design and layout was, Philip Steadman struggled to find a printer who held Helvetica. In fact, the Cambridge-based Steadman had to 'send to London' to get the magazine's headlines set in Helvetica.

Steadman is untrained as a graphic designer. He acquired a love of printing and typography while at school, and apart from a spell working on the short-lived magazine *Image*, and a stint on the ***Sunday Times Colour Magazine*** in its early glory days, he has not worked as a graphic designer. But his training in architecture and his strong interest in the visual arts – especially art with a geometric focus, not to mention Concrete Poetry and Kinetic Art – has equipped him with a sense of space and structure that allowed him to design page layouts and front covers for *Form* that exuded poise and confidence.

His lack of formal training is revealed in the occasional typographic infelicities that can be found in *Form*. As a publication, it cannot be compared to the finest specimens of Modernist editorial design from Europe – ***Neue Grafik***, for example – but it had a discipline and purity that makes it wholly unexpected in the contemporaneous UK publication scene. To illustrate just how untypical *Form*'s design and layout was, Steadman struggled to find a printer who held Helvetica – hard to imagine considering that typeface's subsequent ubiquity. In fact, the Cambridge-based Steadman had to 'send to London' to get the magazine's headlines set in Helvetica. Further evidence of *Form*'s unusualness can be seen in the use of good quality art paper – a somewhat lavish gesture for the time – and in the use of the 'wasteful' square format.

Looking at *Form*, a quarterly magazine of the arts (1966–1969)

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‘We thought of *Form* as a kind of neo-modernist publication, devoted to the early avant-garde as well as to the classic American avant-garde deriving from it (Black Mountain, etc).’ Philip Steadman

But it’s the content of *Form* that really distinguishes it from other journals of the period. Steadman and his two co-editors were writing about subject matter – most notably the rise of French postmodern thinking – that simply wasn’t being dealt with anywhere else in Britain. In an interview[3] with one of the editors of Clip/Stamp/Fold, *Form*’s co-editor Stephen Bann said:

> ‘We thought of *Form* as a kind of neo-modernist publication, I suppose, devoted to the early avant-garde as well as to the classic American avant-garde deriving from it (Black Mountain [College], etc). I was especially keen on work by contemporary literary figures – people like Thomas Bernhard[4], Robert Pinget[5] and Ian Hamilton Finlay[6] – who have now achieved a great reputation. I also included possibly the first English translation of an essay by Roland Barthes[7] in issue number one.’

Browsing through the ten issues of *Form* is like a switchback ride through the 20th century avant-garde. The dazzling array of names forms a dramatis personae of radicalism: Theo Van Doesburg[8], Roland Barthes, Gertrude Stein[9], Josef Albers[10], Walter Gropius[11], Laszlo Moholy-Nagy[12], Kurt Schwitters[13] and Ian Hamilton Finlay. The subject matter ranges from Kinetic Art to Structuralism; from Marcel Duchamp[14] to American photography by way of Neoplasticism and Russian Unofficial Art. A regular feature titled Great Little Magazines allowed *Form*’s editors to write about many of the ‘little’ magazines that had inspired them: *Secession*, *G*, *Mecano*, *De Stijl* and *Kulcher*. This is subject matter that you’d

3 Letter from Stephen Bann to Joaquin Moreno. Taken from Clip/Stamp/Fold catalogue, spring 2003.
4 Thomas Bernhard (1931–1989), Austrian playwright and novelist.
5 Robert Pinget (1919–1997), French writer often compared to Beckett.
6 Ian Hamilton Finlay (1925–2006), Scottish poet, writer, artist and gardener.
7 Roland Barthes (1915–1980), French literary theorist and semiotician.
8 Theo Van Doesburg (1883–1931), Dutch artist and founder of De Stijl.
9 Gertrude Stein (1874–1946), American writer and influential figure in 20th century literature.
10 Josef Albers (1888–1976), German-born artist and educator whose work formed the basis of some of the most far-reaching art education thinking of the 20th century.
11 Walter Gropius (1883–1969), German architect and founder of the Bauhaus.

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struggle to find in one place today. Yet in the 1960s there was a small but dedicated audience eager to support a magazine that surveyed this terrain – a fact corroborated by the discovery made by Steadman when he closed the magazine after 10 issues: ‘I wrote to all the subscribers at the end and said I’m afraid we’ve run out of money and we’re going to have to close. Lots and lots wrote back and said “Oh we’d have paid much more for it.”’

Professor Steadman began our interview by handing me a battered copy of Jan Tschichold’s[15] *Die neue Typographie*. He told me he had found it in a pile of discarded books near the home of the artist Ben Nicholson[16]. Look inside, he said. I saw that the book had Nicholson’s ‘Ex Libris’, and as I flicked through it I also noticed that one or two pages were missing. Why? Perhaps they can be found in one of Nicholson’s collages.

This interview was conducted in Professor Steadman’s office at University College London, shortly before Christmas 2009.

12 László Moholy-Nagy (1895–1946), Hungarian painter, photographer, typographer and educator.
13 Kurt Schwitters (1887–1948), German painter, poet, graphic designer and sculptor, most famous for his collages.
14 Marcel Duchamp (1887–1968), French/American Dadaist and Surrealist.
15 Jan Tschichold (1902–1974), Swiss born typographer, book designer, teacher and writer.
16 Ben Nicholson (1894–1982), English abstract painter.

Looking at *Form*, a quarterly magazine of the arts (1966–1969)

An interview with Professor Philip Steadman by Adrian Shaughnessy

AS: I'll start by asking you about your early life and how you came to have an interest in graphic design?

PS: I was a student in Cambridge. Well, perhaps I should go back even further because my interest in typography started at school. I was at Winchester and an old boy gave the school a printing press and some type and they didn't know what to do with it. I decided, along with a good friend of mine called Alex Reid, to do something with this printing press. So we printed a book of prayers for the college.

Have you still got a copy?

Yes, I think I probably have. But that started my interest in typography, I suppose. I'll tell you about the other end of the scale from the prayer book – we realized that the typefaces that we had were the same as those used for printing railway tickets, so we printed ourselves a few tickets. Anyway, Alex and I both went to Cambridge to read architecture and there were a number of magazines that were produced, student magazines, and we both got involved in the graphic design of those.

What period are we talking about?

This was in the early 1960s. One of the magazines we were involved with [*Cambridge Opinion*] was about serious social issues. It was designed by Alex. I don't know where we learnt about typography. Both of us worked for a time at a printers in Winchester when we were doing magazines, as well as our own press work. I suppose we learnt about graphic design informally, through the kind of architectural route, through architectural and design magazines. We never had any formal training.

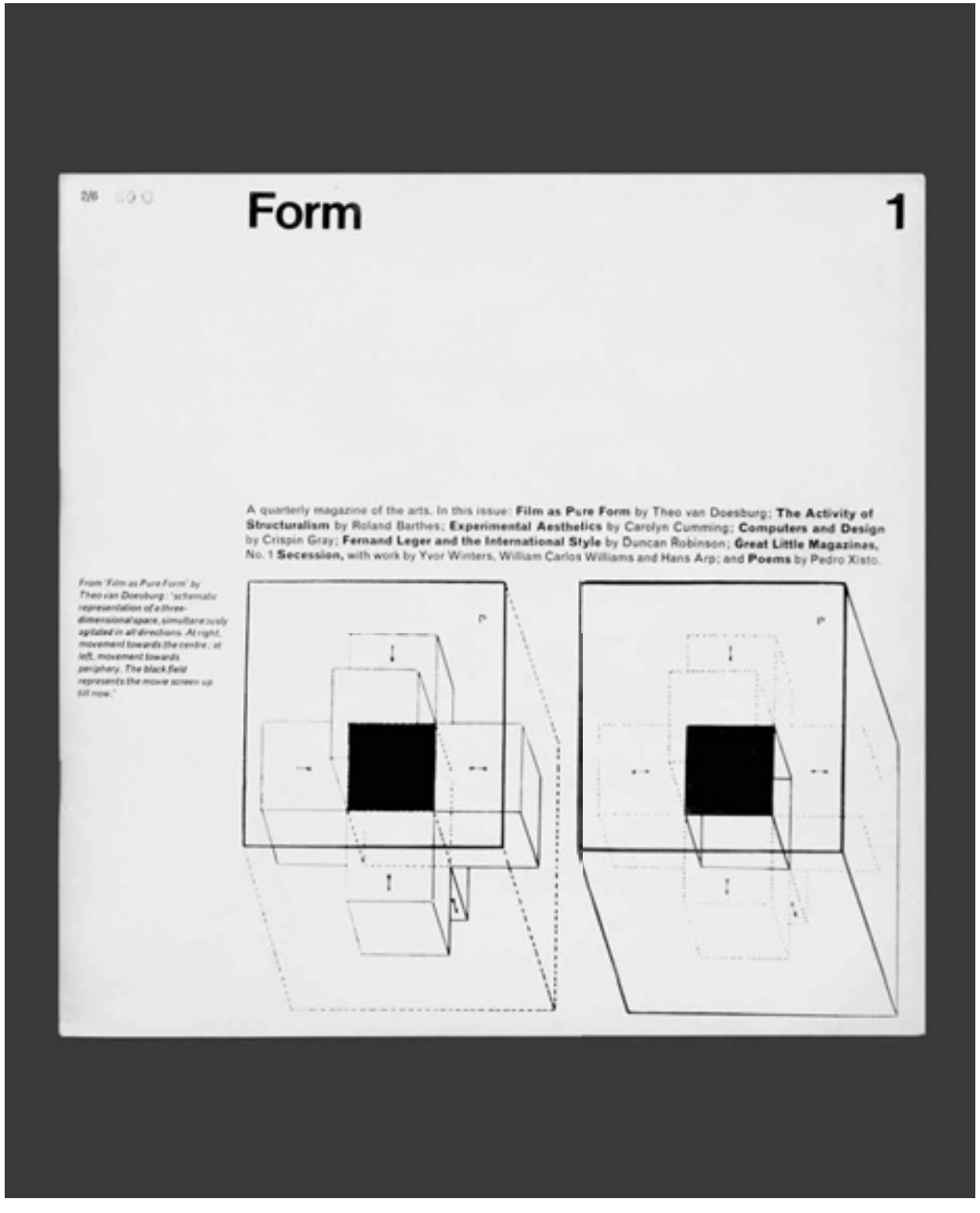
Later I got involved in another magazine. It was called *Image* and it was originally a sort of photojournalism publication. It was our attempt to do a *Picture Post*, that sort of thing. The design was done by my friend Alex, and then I took over. We had some talented photographers working on the magazine. There were people like Philip Jones-Griffiths[17], and the two guys who did *Spitting Image* – Luck and Flaw[18]. They did graphic design back then. A bit later I became a graduate student and as you can see from the later copy of *Image*, we we're now veering towards art and Concrete Poetry.

Would you say that *Image* was a precursor of *Form*?

Yes. I suppose the other side of my involvement in the magazine was that I was interested in contemporary art, and I was particularly interested in Kinetic Art and Concrete Poetry which were two big movements back then. I got to know Stephen Bann and Mike Weaver, who were the two other editors of *Form*, in connection with an arts society we had in the University. We invited speakers, and we all worked together on a book called *Four Essays on Kinetic Art* that we published in the early 1960s, and I suppose the two things came together in *Form*. The idea was that Stephen Bann, Mike Weaver and I would be the editors, and I would publish it with a small amount of money from my father, which he thought I would do something sensible with… and that's how it started.

→ P. 14

17 Philip Jones-Griffiths (1936–2008), British photojournalist best known for his coverage of the Vietnam War.
18 Luck and Flaw (Peter Fluck, b. 1941, and Roger Law, b. 1941). Famous for *Spitting Image*, the satirical UK TV series using puppets.



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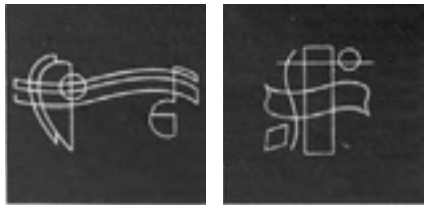

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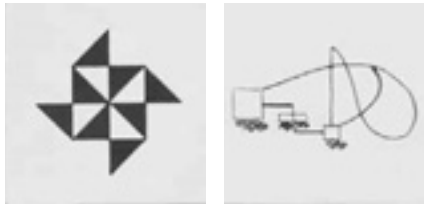
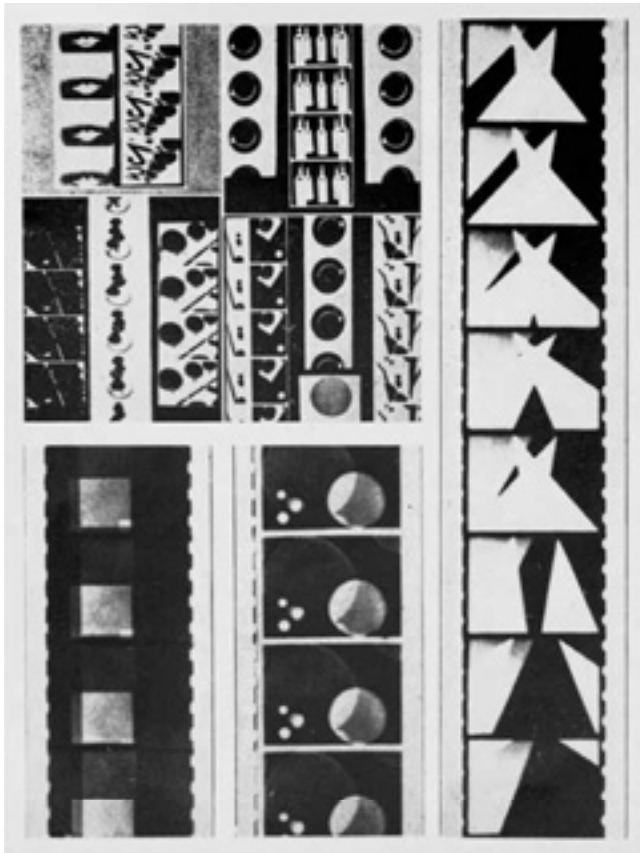


A. Pair of examples from the Maitland Graves Design Judgement Test (p.15, *Form* 1)
B. Two examples from the Welsh Figure Preference Test (p.15, *Form* 1)
C. Realistic elements of the plastic film, from 'Ballet Mécanique' by Fernand Léger and Dudley Murphy (p.9, *Form* 1)
D. Elementarist elements of the plastic film, from Hans Richter's 'Film Study' (p.9, *Form* 1)
E. Hans Richter's 'Film Study' (p.9, *Form* 1)
F. Poem by Pedro Xisto (p.31, *Form* 1)

C



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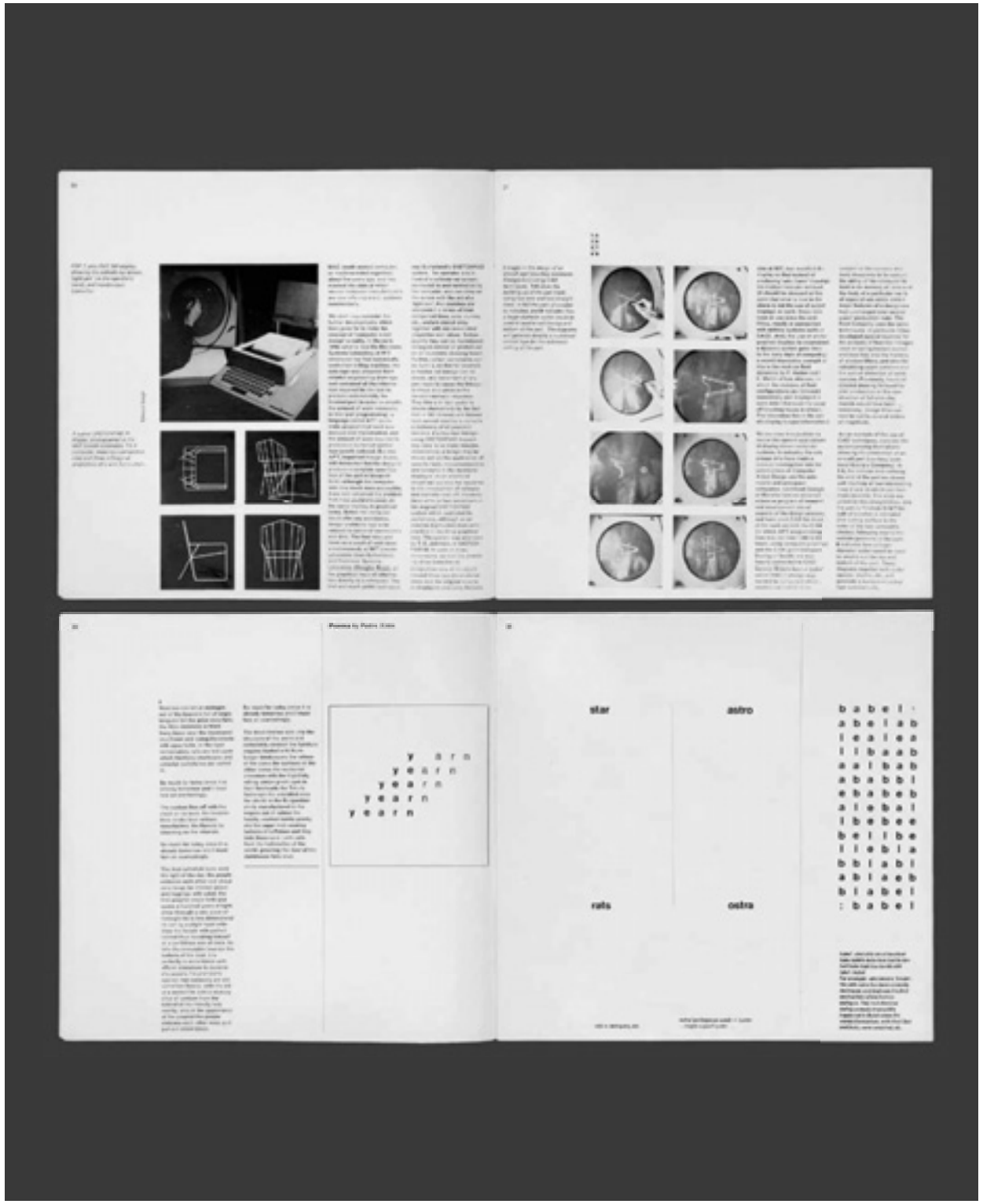


Looking at *Form*, a quarterly magazine of the arts (1966–1969)

An interview with Professor Philip Steadman by Adrian Shaughnessy

← P. 8

Can you tell me about your two collaborators?

Mike Weaver studied English literature and later became an historian of photography, poetry and American Studies. Stephen Bann has gone on to be an art historian.

What about external contributors?

We started off with people we knew as contributors, and we also ran some reprints of exiting articles. As we went on, the magazine got to be known a little bit, and we were able to persuade some figures from the pre-war avant-garde to contribute, and that became a sort of running process, as well as contemporary people, artists and so on.

In addition to being the joint editor and the publisher – you were also the designer.

Yes, by that point I was quite far into my architecture studies, so I'd absorbed a bit about Swiss design. But I don't remember anything conscious about it.

I am intrigued to see that you never took a design credit in *Form*. Was that deliberate?

No. In fact I remember looking through some correspondence and I found a letter from someone rather distinguished, and he said, I wondered who you got to design this?

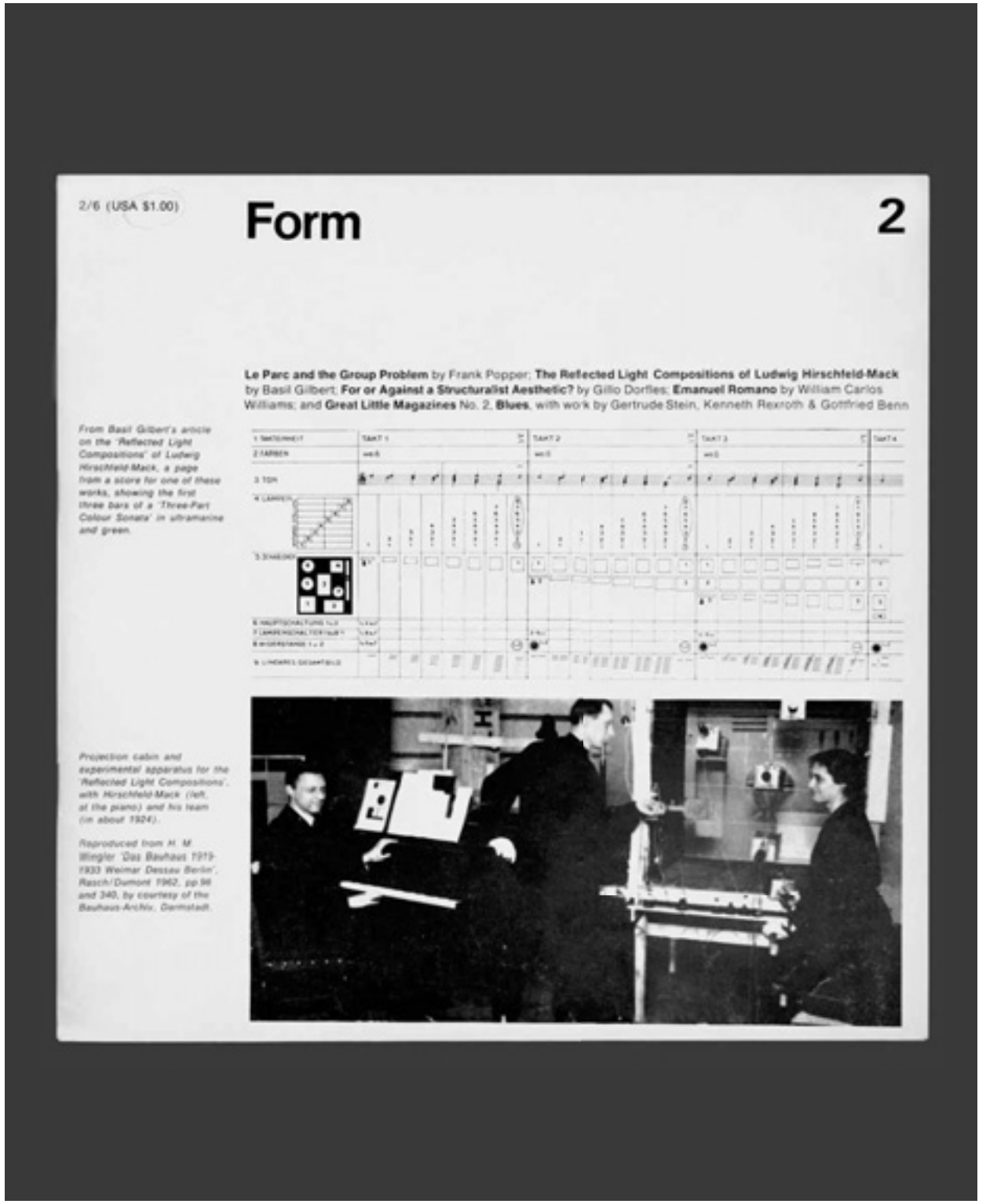
Were you aware of *Neue Grafik*?

Yes, and there was another magazine, the Ulm bulletin, and if you know Ulm you'll see that *Form* is pretty closely modeled on it. It used Helvetica and white space. But I had my own ideas; I wanted the magazine to be square for example. Our plan was to keep publishing it until we made a perfect cube when all the issues were stacked one on top of another.

You occasionally deviated from the strict rules of Modernism and used centered type – the cover of *Form 3*, for instance – so you weren't a slave to Modernist design doctrine were you?

We didn't know what we were doing. We were young. We were only students. I recently had a long correspondence with a graduate student in Princeton who was interested in *Form*, not from a graphic design point of view but from a content point of view. He asked me what our programme was, and what our worldview was – questions like that. But I had to tell him we just made it up as we went along. I think we had the idea that *Form* would be a mixture of contemporary art and the avant-garde of the pre-war period. We were trying to bring those two together in some way. In particular, we wanted to set Kinetic Art in the context of the avant-garde of the 1930s.

→ P. 20

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Rive Droite: 124 Rue La Boetie
Rive Gauche: 196 Bd. St Germain

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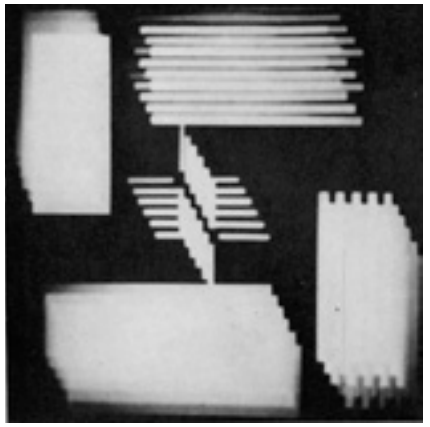
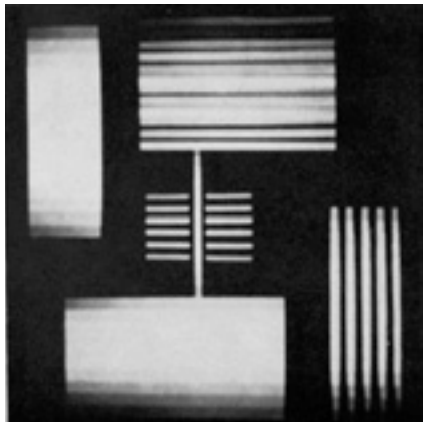
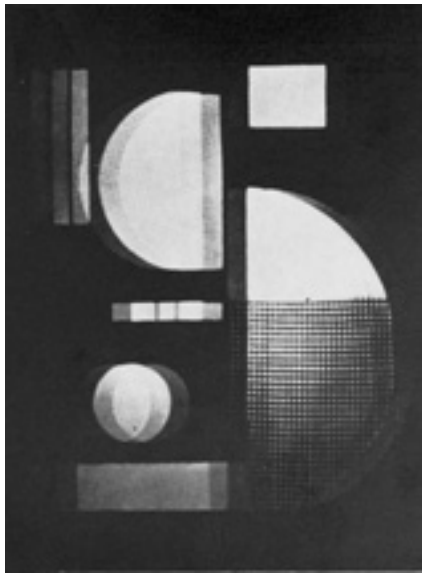
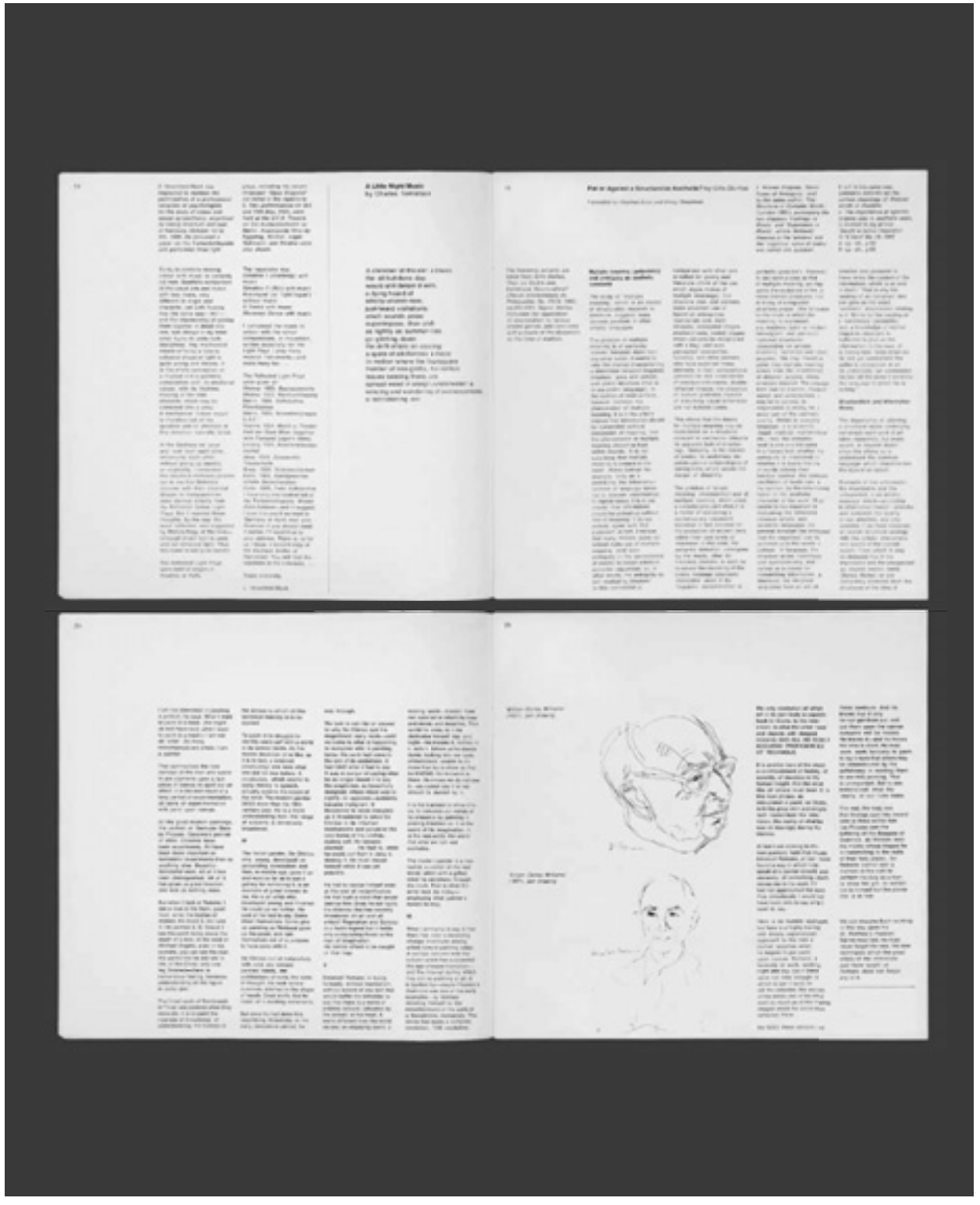






B

A. Two phases of a three-dimensional cross-pattern from one of Ludwig Hirschfeld-Mack's 'Refelcted Light Compositions' (p.10, *Form* 2)
B. Kurt Schwerdtfeger 'Reflektorisches Lichtspiel' (p.11, *Form* 2)



Looking at *Form*, a quarterly magazine of the arts (1966–1969)

An interview with Professor Philip Steadman by Adrian Shaughnessy

← P. 14

When I first came across *Form*, I was struck by the design – and the content, too – which seemed to be the mirror opposite of what was going on in 1960s Britain at the time. Back then there was an obsession with American pop culture and later with psychedelic art. How did *Form*'s Modernist design avoid being diluted by what was happening at the time?

The design of the magazine reflects the fact that I was trained as a modern architect at Cambridge's school of Architecture and it was pretty straight stuff. You have to remember that it was the early 1960s, and at that point the major reaction against Modernism had not set in. That was to come later. There was also right wing criticism of the perceived leftish tendencies of modern architecture, but that too came a bit later.

At that point, for us, Modernism was just the received wisdom. To give you a bit of a flavour of the period, we copied out quotations from Le Corbusier[19] as though they were sacred texts. We lettered them up. At that point the world of pop culture was emerging. A group of us – architects and architectural students – went down to the old ICA on Dover Street and we heard Lawrence Alloway[20], Reyner Banham[21] and Eduardo Paolozzi[22], the beginnings of that American appreciation. We sort of liked it in a way, but we weren't doing it.

So you were always looking to Europe?

Yes. There were some students who were painters in the architecture school who were doing Pop Art paintings, so it was going on, but it hadn't found its way into architecture yet. That happened a little bit later with people like Archigram[23] and Peter Cook[24] and so on, then architecture went pop.

But you were a hard-line Modernist?

We were hard-line, that's right, and we looked to Europe – to Switzerland and to Germany. It remains my taste today.

The link between architecture and typography is often commented on. Do you see a link?

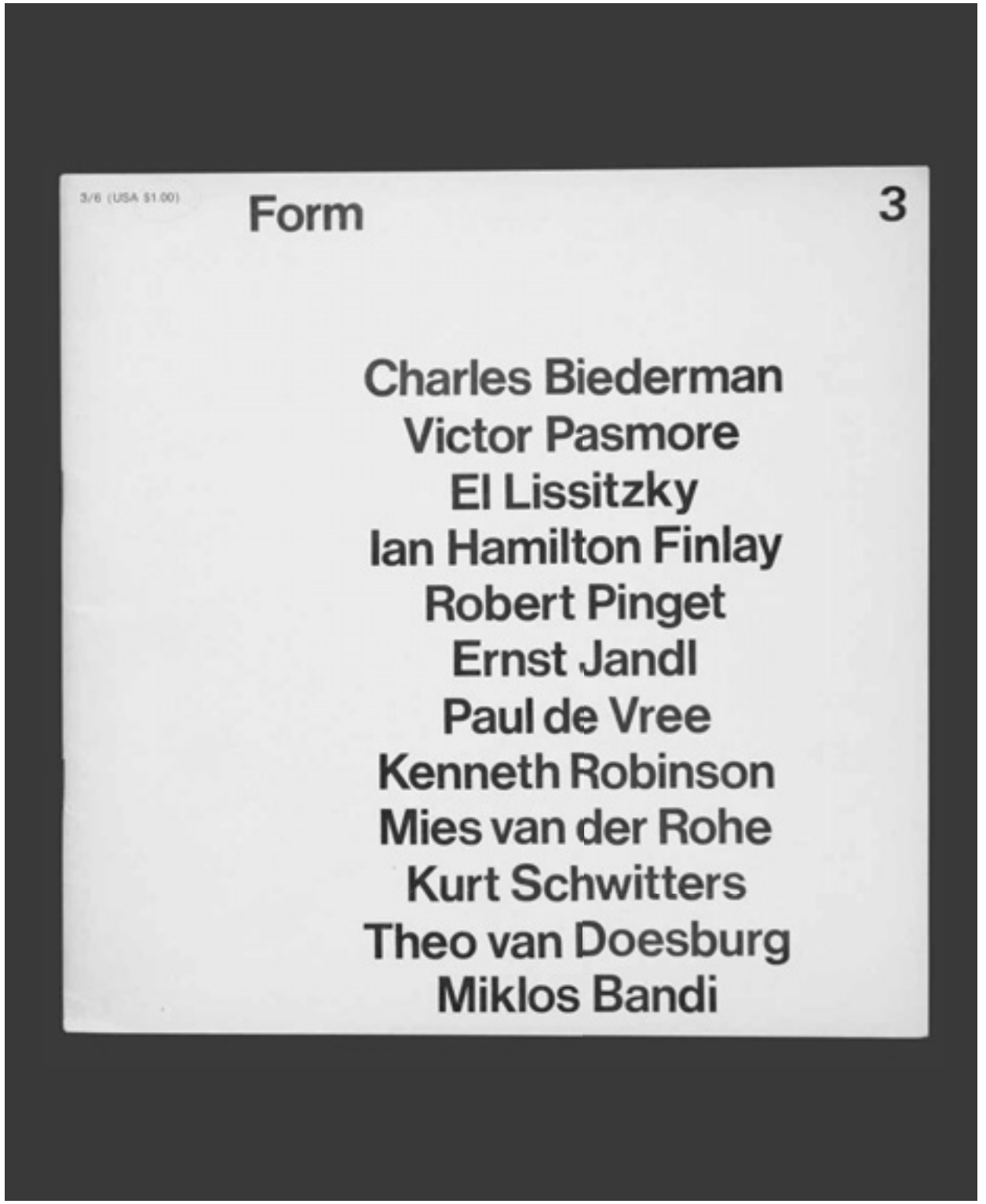
There have been architects who have been interested in typography – Le Corbusier and Frank Lloyd Wright[25], for example. So I think it's always been an interest. I think it's because architects, well Modernist architects anyway, are not particularly interested in decorative art, and typography is a way of having decorative art that isn't decoration. They are also both geometrical arts, both use grids and those kinds of things, I suppose. And of course a lot of architects have published work in design magazines and been interested in how their work is presented in graphic terms.

Were you aware of what was going on in the British graphic design scene at the time you were publishing *Form*? There weren't many, but there were some interesting Modernist British designers working in the 1960s. Were you aware of any of them?

What I do remember is that we were very interested in certain people involved in product design – Braun and Olivetti. We weren't doing product design, but we followed it and when you set up your student room you'd have your Braun heater and that sort of thing.

→ P. 26

19 Le Corbusier (1887–1965), real name Charles-Édouard Jeanneret-Gris. Swiss-French architect, designer, urbanist, writer and painter.
20 Lawrence Alloway (1926–1990), British art critic and curator who worked in the United States from the 1960s.
21 Reyner Banham (1922–1988), British architectural critic and writer best known for his 1960 theoretical treatise *Theory and Design in the First Machine Age* and his 1971 book *Los Angeles: The Architecture of Four Ecologies*.
22 Eduardo Paolozzi (1924–2005), Scottish sculptor and artist.
23 Archigram, avant-garde architectural group formed in the 1960s. Drew inspiration from technology to create an architectural vision that was expressed through hypothetical projects.
24 Peter Cook (*b.* 1936), British architect, teacher and writer about architecture. One of founding members of Archigram.
25 Frank Lloyd Wright (1867–1959), American architect, interior designer, writer and educator. Recognized by the American Institute of Architects as 'the greatest American architect of all time.'



Poems by Ian Hamilton Finlay
(p.15, *Form* 3)

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Looking at *Form*, a quarterly magazine of the arts (1966–1969)

An interview with Professor Philip Steadman by Adrian Shaughnessy

← P. 20

If I mention a few names from the 60s, can you tell me if any of them jog your memory – Edward Wright[26]?

Yes, well Edward Wright taught at Cambridge when I was a student, as a visiting teacher. I had forgotten about him. I think he was a friend of Christopher Cornford[27] from the Royal College of Art, who taught us drawing, and again quite classical sort of drawing. A few other names come floating back, Max Bill[28], of course, and some of the designers from Ulm were important. And there was somebody called Anthony Froshaug[29].

Did you come across him?

Yes, he came to give us a talk in Cambridge. He was actually a really annoying person. When we had speakers we'd take them to dinner in Cambridge. He arrived and said he didn't want dinner, and of course, I was the secretary and I had to look after him so I didn't get my dinner. He said to me 'I'm going to interview you. I have three talks prepared at different levels and I'm going to decide which level to give you after interviewing you.' I thought that was pretty bad. We'd fixed him up with a room in King's College, and he said he didn't want to stay there. Fortunately, Peter Eisenman[30], the architect, who was teaching at Cambridge said, well, come back to my place and I'll play chess with you. I'm glad to say Peter Eisenman said the next day he beat him thoroughly, so that was all good.

Ken Garland[31]?

Ken Garland is certainly a name that rings a bell. And I'd add the Penguin covers of the period by Germano Facetti[32]. We were also aware of English abstract painting, the sort of 30s tradition. People like Ben Nicholson. But also the Systems Group[33], who did geometric abstraction in Britain a little bit later on. We featured some of them in *Form*.

The other thing that was influential was that some of us got involved in magazines in London. There were connections with Cambridge people who'd gone to work on London magazines. I worked for a summer on the *Sunday Times Magazine* in the early days.

Who was the art director at the *Sunday Times Magazine* then – was it Michael Rand[34]?

Yes, and the editor was Mark Boxer[35]. I had lunch with him and he said come and work on the magazine. In those days it was the colour magazine. I started on the crossword and the cookery column, but one day they said, Philip you're going to do the cover. I think I've still got it somewhere. It was an issue on the Blitz and about children being evacuated and they had a picture of these two boys. I did a sort of *Picture Post* pastiche with it, and very tentatively showed it and they said 'oh ok, alright', and printed it.

→ P. 34

26 Edward Wright (1912–1988), artist and graphic designer. Born in Liverpool to Ecuadorian father and Chilean mother. Designed catalogue for 1956 exhibition *This is Tomorrow* at Whitechapel Gallery, London.

27 Christopher Cornford (1917–1993), British artist and great-grandson of the naturalist Charles Darwin.

28 Max Bill (1908–1994), Swiss architect, artist, painter, typeface designer, industrial designer and graphic designer.

29 Anthony Froshaug (1920–1984), English typographer and teacher. Taught at the Central School, Hochschule für Gestaltung Ulm, Royal College of Art and Watford School of Art.

30 Peter Eisenman (*b.* 1932), founding theorists of postmodern architecture and practicing architect. Founding editor of Oppositions magazine. In the catalogue for Clip/Fold/Stamp he says: 'I designed the first issue of Oppositions, I still have it. It had a grey cover and it was "O" "positions" with the "p" dropped out, and it had serif type and it was really awful. So we took it to Massimo [Vignelli] and I said, I want it to have a grey cover and Massimo said, absolutely not, it has to be orange because that will stand out on the bookshelf.'

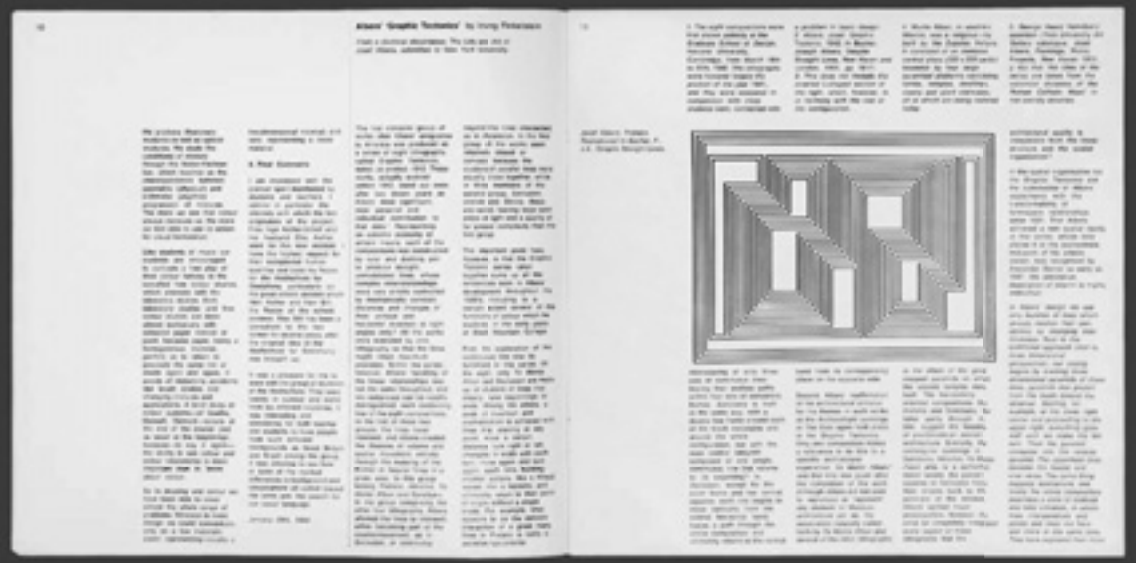
31 Ken Garland (*b.* 1929), leading British graphic designer, author and game designer. Established Ken Garland Associates in 1962.

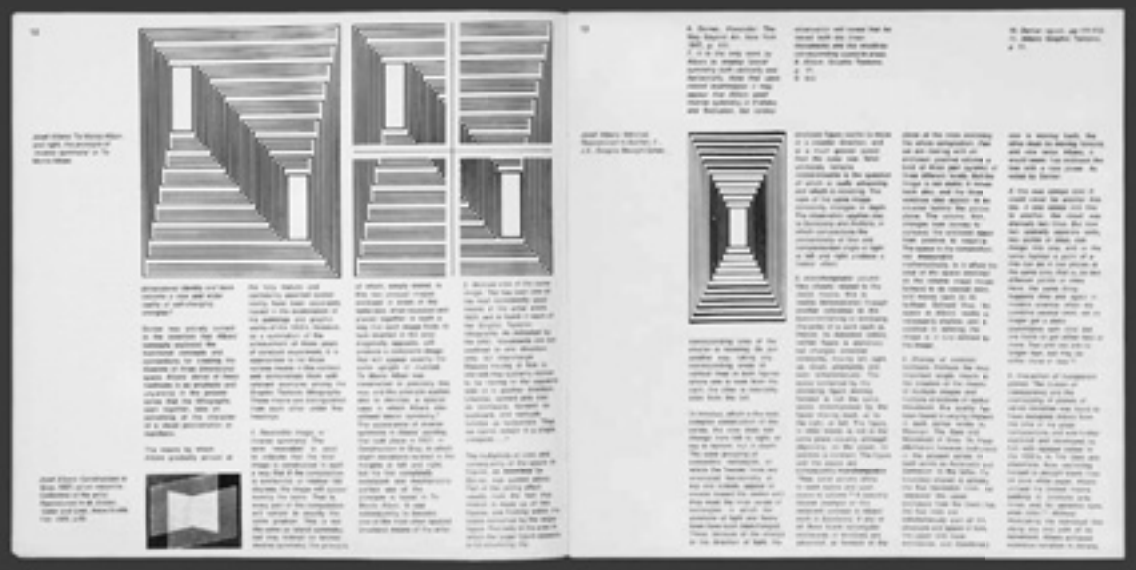
32 Germano Facetti (1926–2006), Italian graphic designer. Influential art director at Penguin Books from 1962 to 1971.

33 The Systems Group was founded by Malcolm Hughes and Jeffrey Steele in 1970. Described as a collection of artists whose approach to abstract art was based on the conception of the object being constructed from a vocabulary of basic geometric elements in accordance with some form of pre-determined and often mathematical system.

34 Michael Rand (*b.* 1929), art editor of *Sunday Times Magazine*. Received widespread acclaim for his radical use of photography. Important figure in magazine design.

35 Mark Boxer (1931–1988), British magazine editor, social observer and cartoonist.





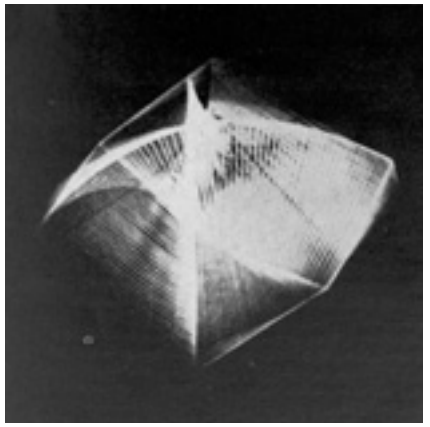
A. above, Francisco Infante, kinetic object (blue) 1964; below, Lev Nusberg, kinetic object (crimson) 1962, metal and nylon thread, with motor (p.21, *Form* 4)
B. Vladimir Galkin and Galina Beett, kinetic object 1965 (p. 21, *Form* 4)
C. Lev Nusberg, kinetic object (multi-coloured) 1964. Metal, Plexiglas, light sources, loudspeakers, with motors and programmed control system (p.21, *Form* 4)
D. Francisco Infante, kinetic object 'Crystal' 1965. Metal, nylon thread, with motor and programmed control system (p.21, *Form* 4)

A/B/C/D Exhibition of Kinetic Art by the 'Movement' Group, held in the Leningrad Palace of architects, 20th May to 5th June 1965 (p.21, *Form* 4)

E. Josef Albers: Introitus (p.13, *Form* 4)
F. Josef Albers: To Monte Alban (p.12, *Form* 4)

A

B



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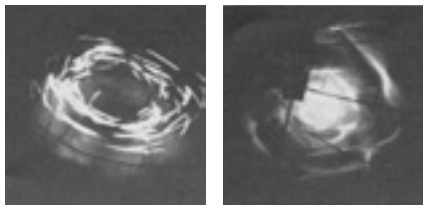

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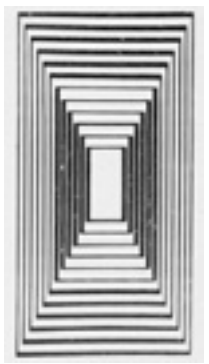

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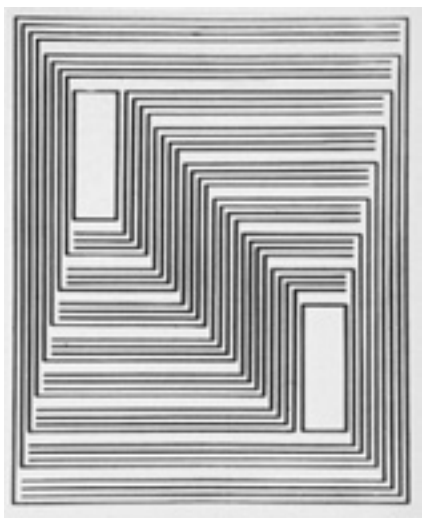
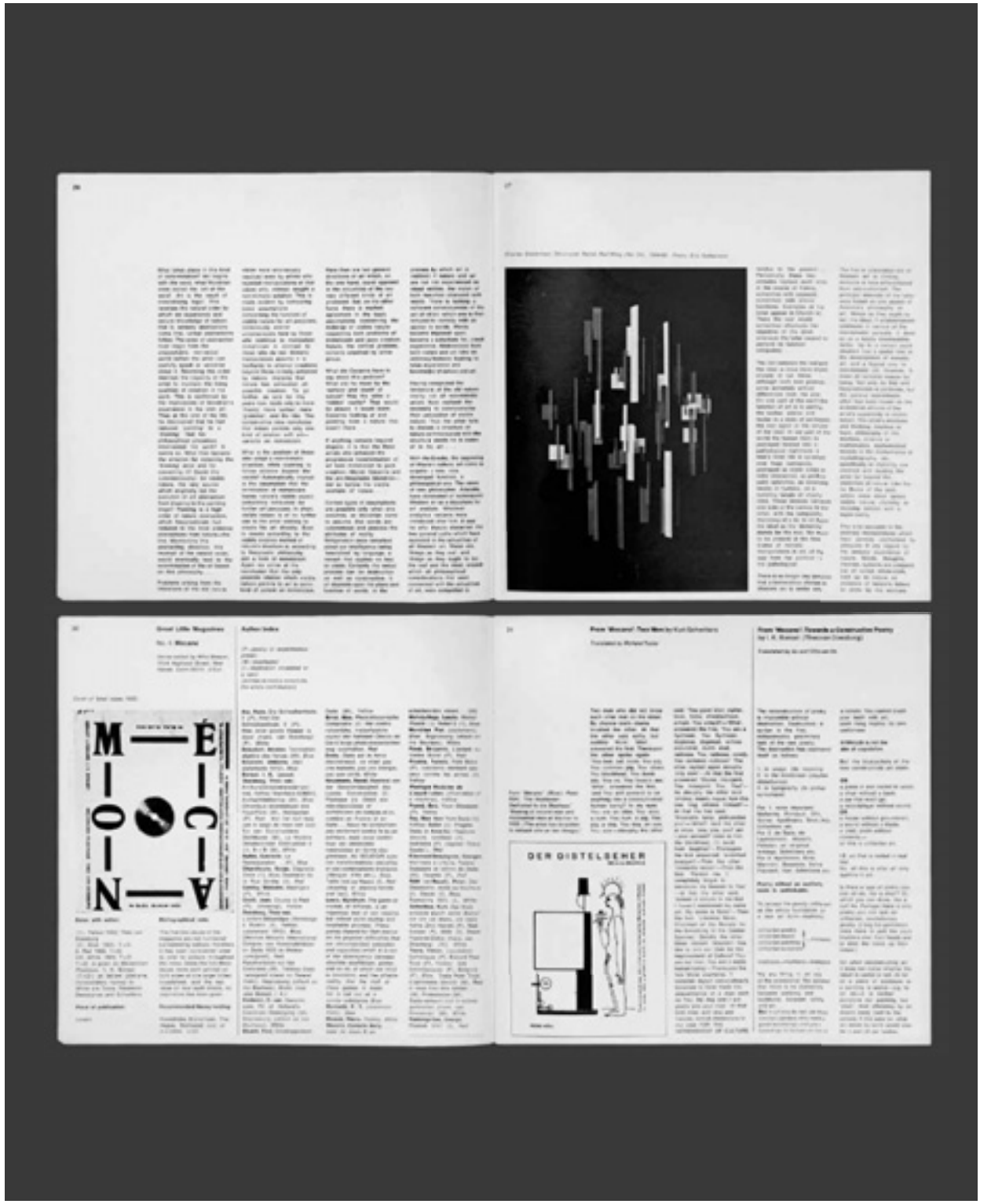
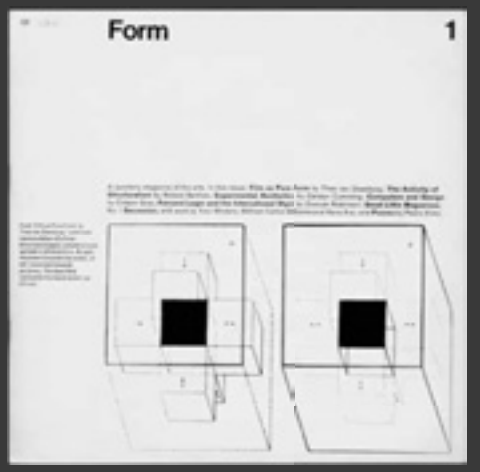





Form
1


Form
2


Form
3
Charles Biederman
Victor Pasmore
El Lissitzky
Ian Hamilton Finlay
Robert Pinget
Ernst Jandl
Paul de Vree
Kenneth Robinson
Mies van der Rohe
Kurt Schwitters
Theo van Doesburg
Miklos Bandi


Form
4
Brighton Festival Exhibition of
Concrete Poetry: notes, map


Form
5


Form
6


Form
7


Form
8
PABLO PICASSO


Form
9


Form
10
ВЫСТАВКА
ВСЕРОСС СЕЛЬСКО-ХОЗ-

Looking at *Form*, a quarterly magazine of the arts (1966–1969)

An interview with Professor Philip Steadman by Adrian Shaughnessy

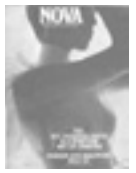
← P. 26

Did it make you think you might have a career in magazines at this point?

They tried to persuade me to stay on, but that must have been my 4th year of architecture school, and I said no, and frankly I'm glad I did. The other connection was that the magazine I mentioned earlier – *Image* – was bought by Michael Heseltine[36]. He was producing *Man About Town* and *Topic*, a short lived equivalent of *Time*. And so I was in that milieu of people designing those publications. We were very taken by *Queen* and *Nova*. And of course, there was *Paris Match*. We looked at those particularly for graphic design.

After you graduated did you go straight into professional practice?

No. I stayed in universities, and I've been there ever since. I've been teaching architecture and doing research in architecture and planning. What happened with *Form* was that I stayed on as a graduate student and researcher. Mike Weaver was also a graduate student, Stephen Bann was a graduate student too, but he went to the University of Kent and so we worked at a distance. And then Mike Weaver went to America, and he was kind of our American editor. So in the later issues of the magazine we were in three places. The magazine lasted for 10 issues, ending in October 1969. We never did manage to make our cube.



Looking through the 10 issues, I see lots of interesting names: Claude Levi-Strauss[37] and Roland Barthes, for instance. *Form* must have been one of the few places where you could read about these key figures of Postmodernism at that time?

Yes, it was the very beginnings of all that. That was largely Stephen Bann's doing. We were all interested but he is an art historian who started off in French historiography and was particularly interested in French literature. And he's a French speaker. So I think it was contacts he made in the first place. We also had some contacts in Paris because of the book I mentioned before, *Four Essays on Kinetic Art*. One of the essays was by a man called Frank Popper[38], who was Czech, but had been in Paris for years. He's an historian of art and technology with an interest in Kinetic Art and he was in the world of Parisian art and literature. It may have been through him that we made some of our French contacts.

Was Mike Weaver writing about American subjects?

Yes. He'd gone to America, where he was working. We started a series on Black Mountain College which hadn't been written about very much. Mike Weaver was interested in this because of his connections with American poetry, and we were able to invite people in that context. So we wrote to (Josef) Albers and asked him if he'd contribute something. And we wrote to Walter Gropius. We were mad really, we were students: Walter Gropius, we'll write to him! And you know, they came up with the goods. Which was very nice.

→ P. 40

36 Michael Heseltine (*b.* 1933), businessman and Conservative politician, became Deputy Prime Minister in Margaret Thatcher's government. Founder of Haymarket Publishing.
37 Claude Lévi-Strauss (1908–2009), French anthropologist and ethnologist. Known as the father of modern anthropology.
38 Frank Popper (*b.* 1918), historian of art and technology. Author of *Origins and Development of Kinetic Art.*

CENTRE FOR ADVANCED
STUDY OF SCIENCE in Art

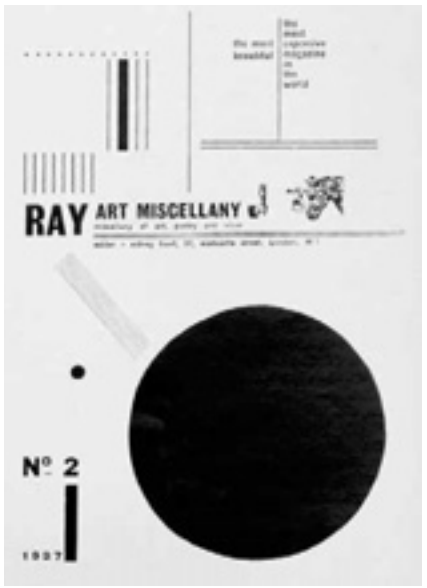
A

A. The Gropius/Breur designs for a campus for Black Mountain (p.22, *Form* 5)
B. Ray – Art Miscellany, cover of No.2, 1927 (p.28, *Form* 5)

A

A

B



Looking at *Form*, a quarterly magazine of the arts (1966–1969)

An interview with Professor Philip Steadman by Adrian Shaughnessy

← P. 34

So you got to issue 10, what happened then?

What happened was that it was an enormous amount of work for me. It was for all three of us, but I did the design, I organized the printing and I did the distribution more or less single-handedly. I trekked round the bookshops. We had quite a big mail order side, mainly to University libraries and so on. That became quite onerous and also became quite difficult… I ran out of money basically. We had some university grants, we had Arts Council money, and we had a little bit of advertising. So I think a) we ran out of steam, b) we ran out of money, and c) the three of us had dispersed. And in a way, *Form*'s moment had passed and we all went our own ways.

Did you ever consider reviving it?

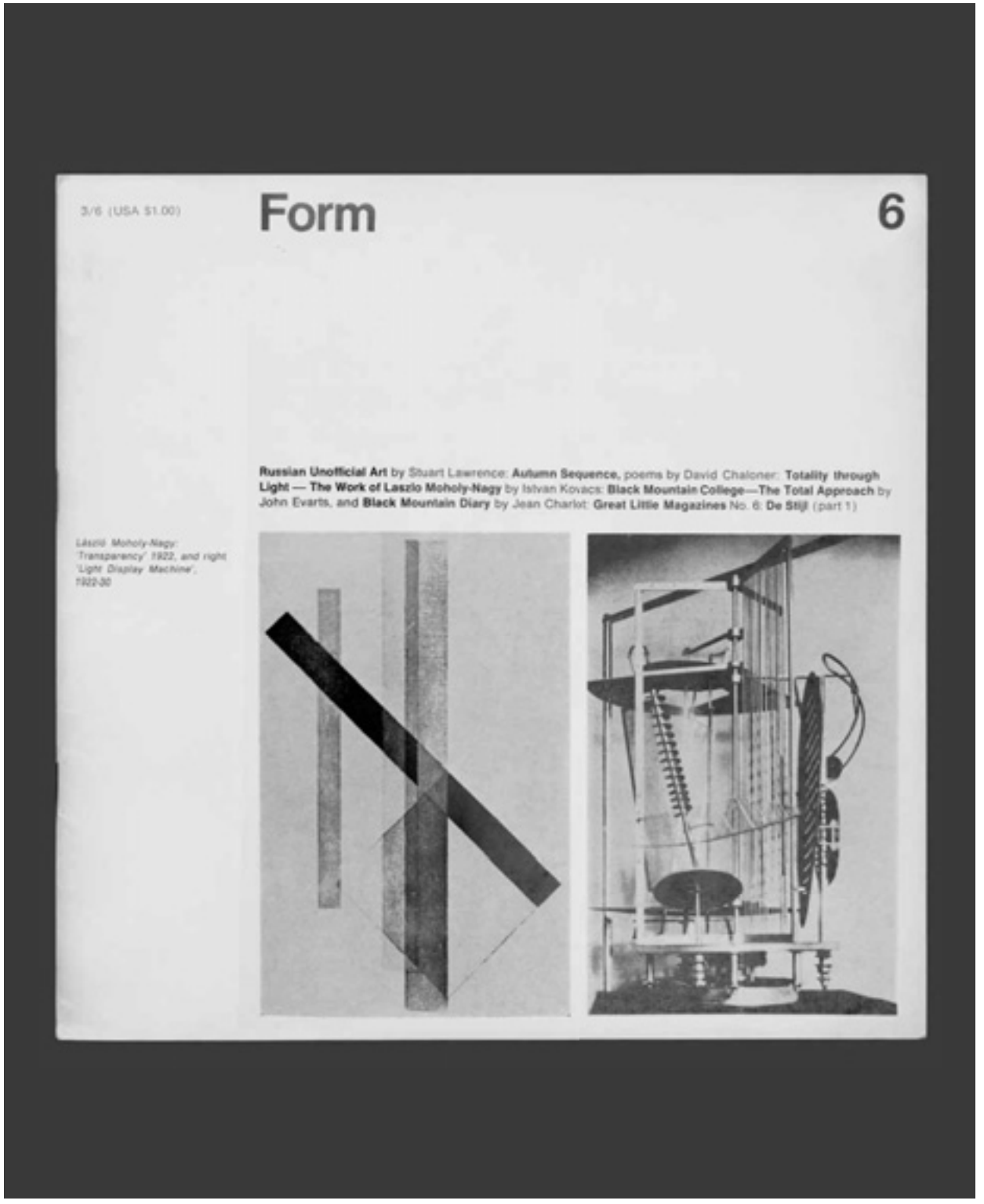
I've always been interested in the same issues, but not in running a magazine. So that was kind of why we closed. It was a bit sad actually because I was looking at the archives recently, which I've got in France, and there is a lot of correspondence. I offered the archives to the Tate and I think they'll take them, but one of the things I found was that I wrote to all the subscribers at the end and said I'm afraid we've run out of money and we're going to have to close. Lots and lots wrote back and said 'Oh we'd have paid much more for it.'

Do you keep an eye on contemporary graphic design?

To be honest, I don't. My interests have moved away. I always like to look at nice magazines and so on, and I keep doing a bit myself – I design things occasionally. I've done odd bits and pieces. I did some exhibition catalogues with Stephen Bann for the Systems Group, and I've done posters and so on. But I regard myself as a complete amateur.

Have you looked into graphics software?

I've just been trying to learn InDesign, which I was very pleased with and I got some way with. I'm writing a book which I've already illustrated, so I'm going to design it using InDesign. I'm close to retirement from the university, and they're going to throw me out, so I'm thinking how I shall maintain a presence in the academic world and I think it will be virtual. I'll do a website and I'll design it myself. It will be Swiss.



Bibliography

Autumn Sequence (in Gray) by David Chatton

my mind to utters nods
is the visage of you as I
use you

the sorrier
plantation towards waters
dear edged serrated shore

wind believed soft
earth or your swallow
your
lips & the freshness
sighing

in the green
dew cream
rambles
the cloth dished
mushrooms
caught so flesh
retreat inlay
earths cutlery

picked
they are damp
to the touch
soft & round

picking through the night
travel presents a true dignity

the soil or
mushy
the pore folds
of
scent

cleanly style cracked
musky from behind
trees

it is the time
to which my
sight my dream
for here I see
the circled twins
of your son
& mine
sending spirals
of the good
interelapsed
proteins and blood

the dirt finish
of everything

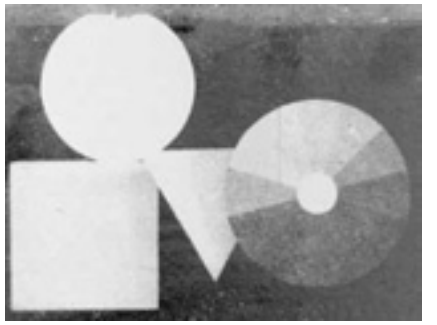
A. Abstract theatre at Black Mountain College, 1937 (p.23, *Form* 6)
B. Autumn sequence (to Mary) by David Challoner 2/4 November 1967 (p.11. *Form* 6)
C. Abstract theatre at Black Mountain College, 1937 (p.22, *Form* 6)

my mind be taken back
& the image of you as I
saw you

the conifer
plantation towards waters
steel edged serrated shore

wind bellowed soft
earth of pine needles
your
lips & the treetops
sighing

A



B

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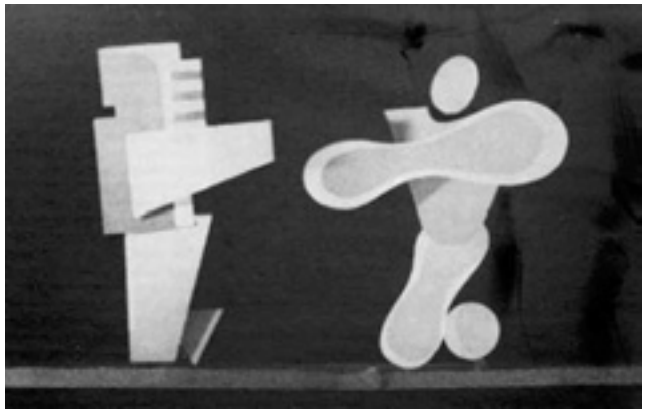


driving through the night
travel presents a true dignity

the still air

moths
the pale fields
of
corn

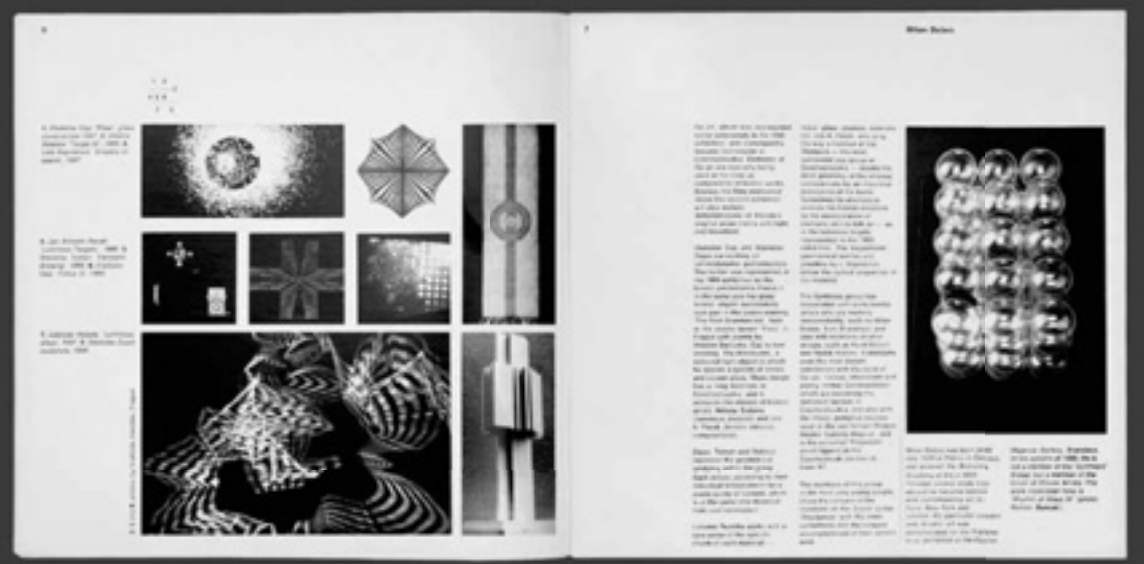
dawns style cranked
slowly from behind
trees

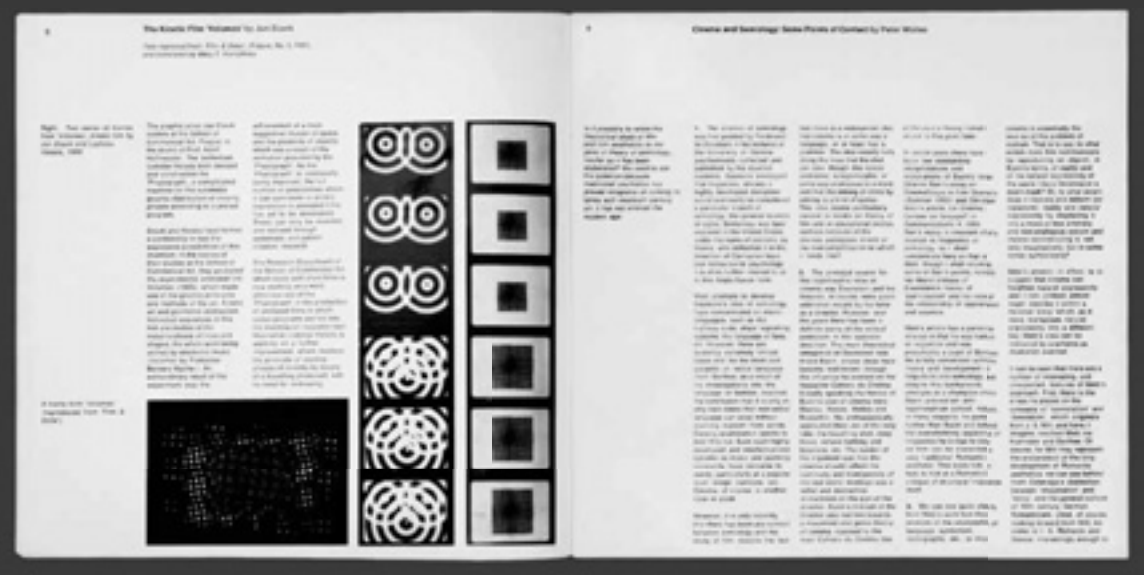
B

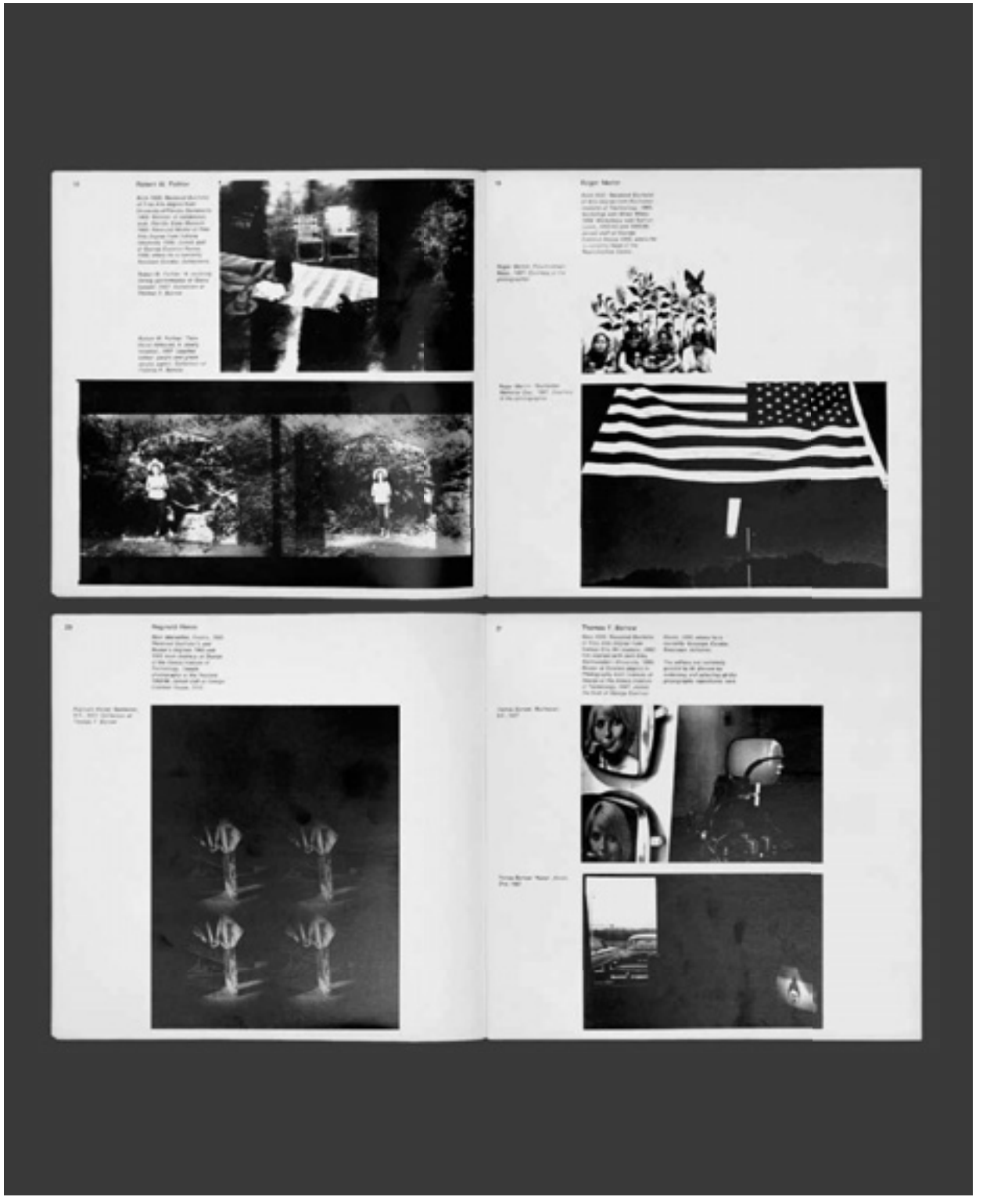
Form 7

Kinetic Art in Czechoslovakia—the 'Synthesis' Group, Milan Dobes, Jan Slavik: **Cinema and Semiology: Some Points of Contact** by Peter Wollen: **New American Photography**: **Airfields,** poem by Simon Cutts: **Vasarely and the Triumph of Structuralism** by Abraham A. Moles: **Great Little Magazines** No. 6: **De Stijl** (author index part 2)

Joel Meyerowitz: Untitled, 1965. Courtesy of George Eastman House, Rochester, N.Y.







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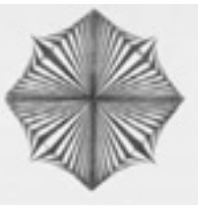
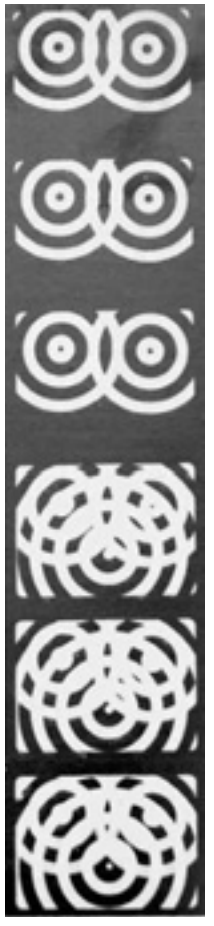


A. Helena Dubova: 'Target IV', 1965 (p.6, *Form* 7)
B. Frames from 'Volumes', kinetic film by Jan Salvik and Ladislav Halada, 1966 (p.8, *Form* 7)
C. Ladislav Halada: 'Luminous plays', 1967 (p.6, *Form* 7)
D. Vladislav Cap: 'Fleur', glass construction 1967 (p.6, *Form* 7)
E. Frame from 'Volumes' kinetic film by Jan Salvik and Ladislav Halada, 1966 (p.8, *Form* 7)

B



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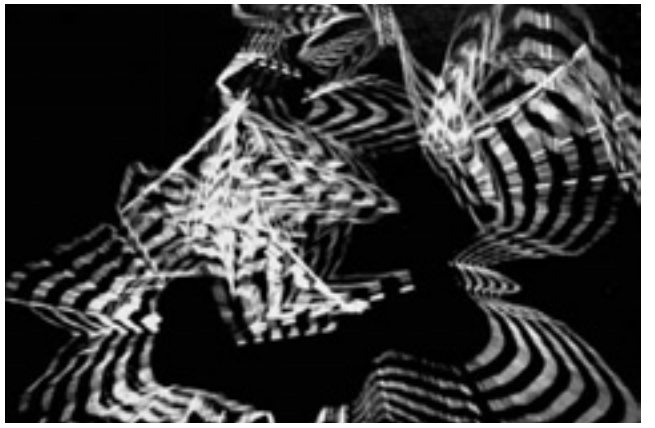

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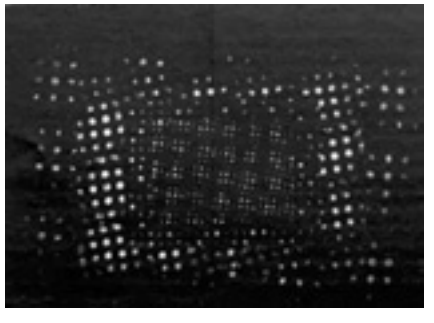


Form

8

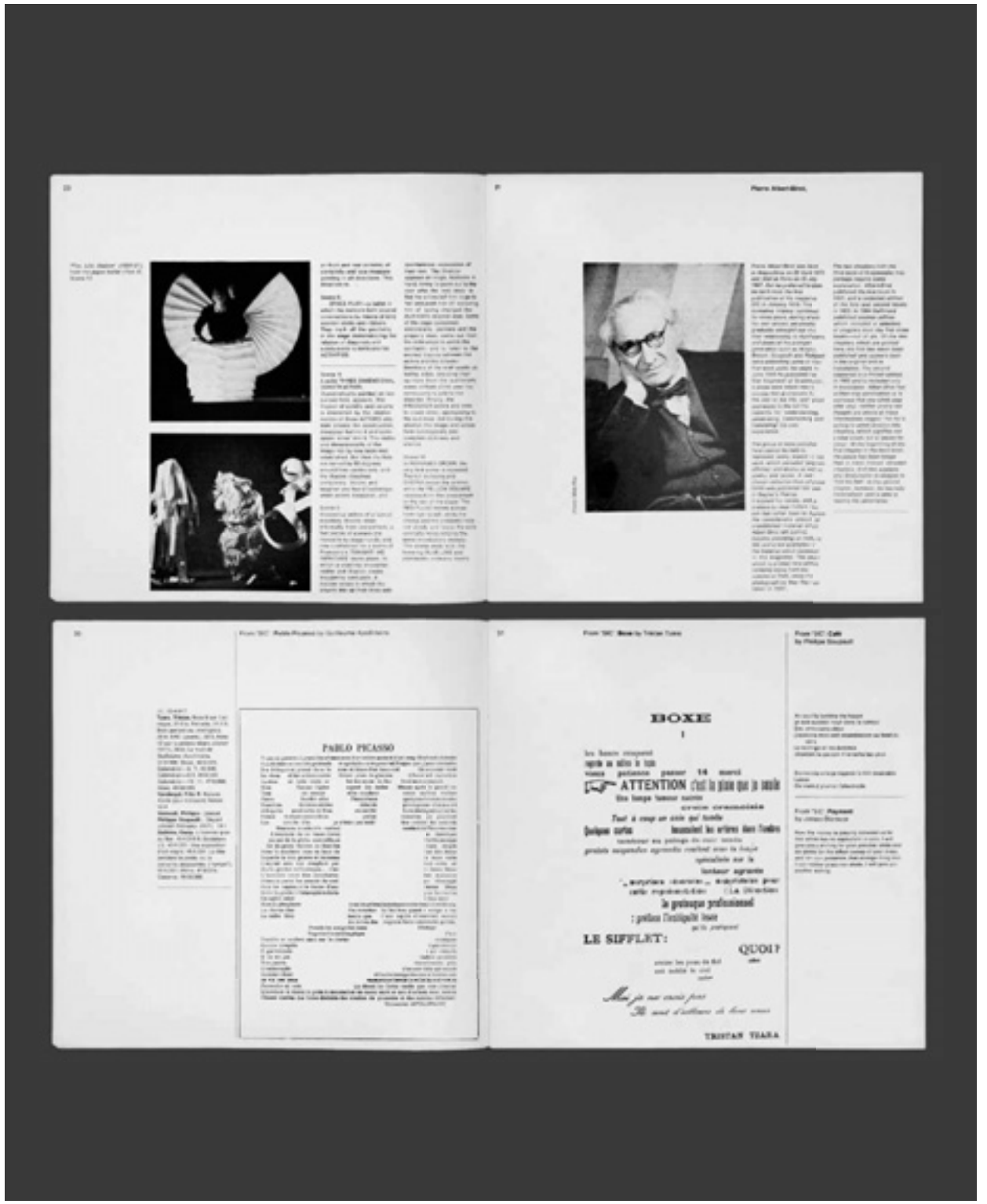
Russian Exhibitions, 1904 to 1922 by John Bowlt: **'An Attaché at the French Embassy'**, short story by Thomas Bernhard: **Black Mountain College—Spectodrama, 'Play, Life, Illusion'** by Xanti Schawinsky: The work of **Pierre Albert-Birot**, including poems and extracts from **'Grabinoulor'**: **Great Little Magazines** No. 7: **SIC**

From 'SIC': 'Pablo Picasso' by Guillaume Apollinaire

PABLO PICASSO

Voyez ce peintre il prend les choses avec leur ombre aussi et d'un coup d'œil sublimatoire
Il se déchire en accords profonds et agréables à respirer tel l'orgue que j'aime entendre
Des Arlequines jouent dans le rose et bleus d'un beau ciel Ce souvenir revit
les rêves et les actives mains Orient plein de glaciers L'hiver est rigoureux
Lustres or toile irisée or lui des serins de feu fond en murmurant.
Bleu flamme légère argent des ondes bleues après le grand cri
Tout en restant allez touchent cette scène violon
Faons lourdes ailes l'incendiaire quelques litanies encore
Bourdons femmes striées éclat de plongeon-diamant
Arlequins semblables à Dieu en variété Aussi distingué qu'un lac
Fleurs brillant comme deux perles monstres qui palpitent
Lys cerclés d'or, je n'étais pas seul! fais onduler les remords
Nouveau monde très matinal montant de l'énorme mer
L'aventure de ce vieux cheval en Amérique
Au soir de la pêche merveilleuse l'œil du masque
Air de petits violons au fond des anges rangés
Dans le couchant puis au bout de l'or des dieux
Regarde la tête géante et immense la main verte
L'argent sera vite remplacé par tout notre or
Morte pendue à l'hameçon... c'est la danse bleue
L'humide voix des acrobates des maisons
Grimace parmi les assauts du vent qui s'assoupit
Ouis les vagues et le frisson d'une femme bleue
Enfin la grotte à l'atmosphère dorée par la vertu
Ce saphir veiné il faut rire!
Bois de phosphore sous les arbres les bottines entre des plumes bleues
La danse des du mouches lui fait face quand il songe à toi
Le cadre bleu tandis que l'air agile s'ouvrait aussi
Au milieu des regrets dans une vaste grotte.
Prends les araignées roses à la nage
Regrets d'invisibles pièges l'air
Paisible se soulève mais sur le clavier musiques
Guitare-tempête ô gai trémolo
O gai trémolo ô gai trémolo
Il ne rit pas l'artiste-peintre
Ton pauvre étincellement pâle
L'ombre agile d'un soir d'été qui meurt
Immense désir et l'aube émerge des eaux si lumineuses
Je vis nos yeux diamants enfermant le reflet du ciel vert et
J'entendis sa voix qui dorait les forêts tandis que vous pleuriez
L'acrobate à cheval le poète à moustaches un oiseau mort et tant d'enfants sans larmes
Choses cassées des livres déchirés des couches de poussière et des aurores déferlant!

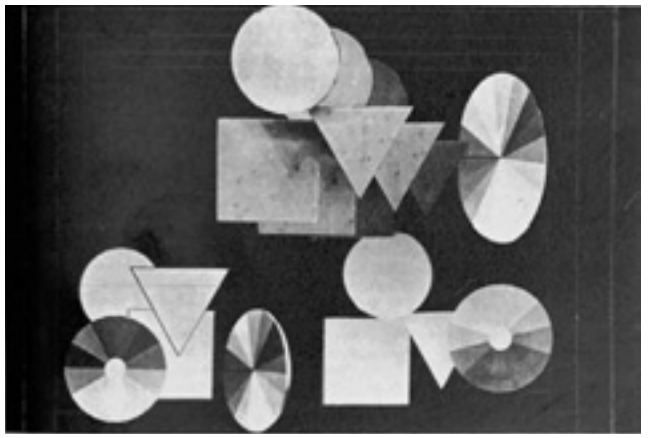
GUILLAUME APOLLINAIRE



A

A. Demonstration of two-dimensional form and colour (warm and cold colours) (p.17, *Form* 8)
B. 'Play, Life, Illusion' (1924-37), stage demonstration of form and colour (Part 1, Scene 3) (p.17, *Form* 8)

A



B

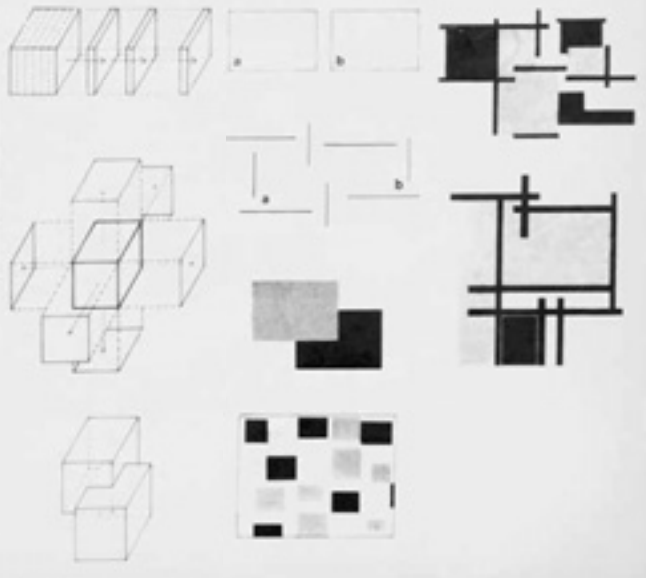
A

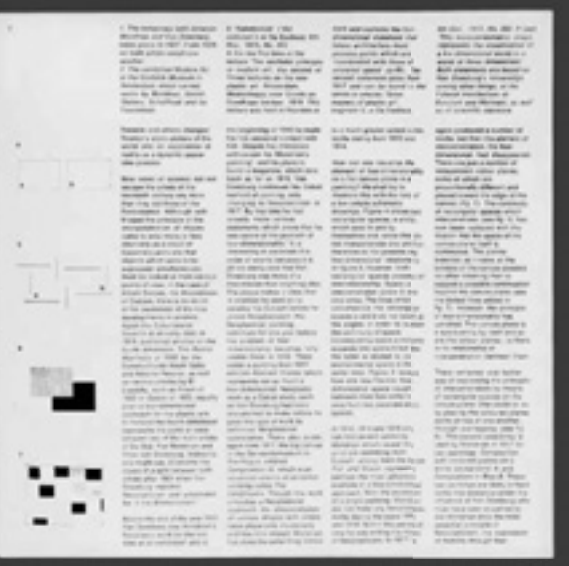
A

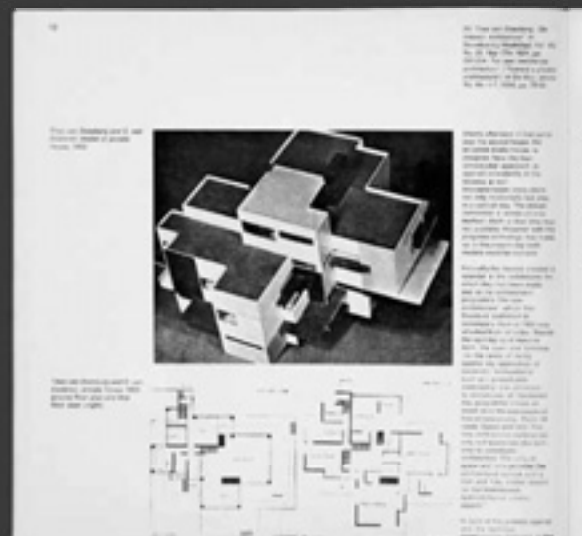
Form 9

In Memory of Marcel Duchamp by Hans Richter: **The Fourth Dimension in Neoplasticism** by Joost Baljeu: **Theo Van Doesburg is of Today** by Maurice Agis & Peter Jones: **Notes on Theater at BMC (1948-52)** by Mark Hedden **Step by Step** by Hans Richter: **Total Theatre** by H. H. Stuckenschmidt: **Great Little Magazines** No.7. **'Kulchur'**

Theo van Doesburg and 'the fourth dimension in Neoplasticism'

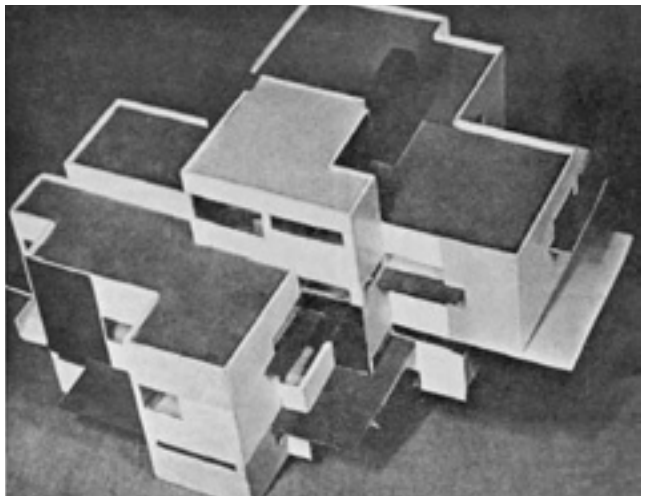


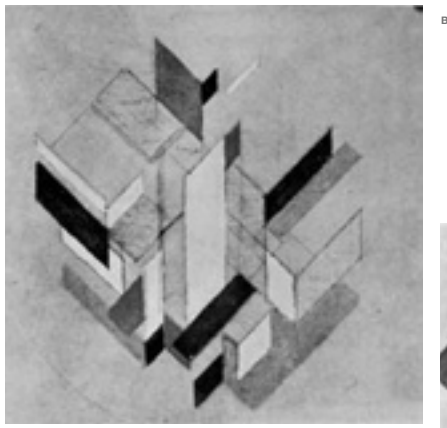




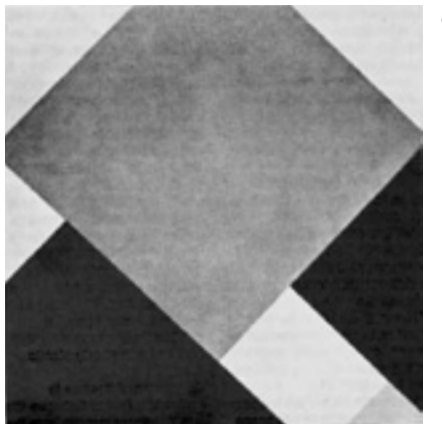
A. Theo van Doesburg and C. van Eesteren, model of private house, 1923 (p.12, *Form* 9)
B. Theo van Doesburg, Contra-constructie, House for an Artist, 1923 (p. 15, *Form* 9)
C. Theo van Doesburg, Contra composite V, 1924. (p.15, *Form* 9)

A





B



C

Form

10

Structuralism & Literary Criticism by Gerard Genette: **The Aesthetic of Ian Hamilton Finlay** by Simon Cutts: **Poems** by Jiri Valoch & R. C. Kenedy: **Art in Crisis** by Charles Biederman: **Skullshapes** by Charles Tomlinson: Introduction to Mayakovsky's **'LEF'** by Richard Sherwood & articles from 'LEF' by Brik, Arvatov, Mayakovsky

From 'LEF': project for 'cine-car' by Alexandr Rodchenko

A. Ian Hamilton Finlay, Water Weathercock, painted wood, 1968
Photo Ronald Gunn (p.13, *Form* 10)
B. Ian Hamilton Finlay, KY concrete.
Photo Ronald Gunn (p.15, *Form* 10)

B

Looking at *Form*, a quarterly magazine of the arts (1966–1969)

U: D/R 02 – number two in a series of 'newspapers' devoted to design and visual culture.

Also available

Unit: Design/Research 01 – *Ronald Clyne at Folkways*
An anthology of Folkways album cover art featuring the work of Ronald Clyne

Studio Culture: The secret life of the graphic design studio
Editors: Tony Brook
Adrian Shaughnessy
Foreword: Ben Bos

Thanks to Professor Philip Steadman for his generous support and co-operation. Thanks also to Mason Wells at Bibliotheque for bringing *Form* to the attention of the editors.

U: D/R 02 – Space and structure
Looking at *Form*, a quarterly magazine of the arts (1966–1969)

Editors: Tony Brook and Adrian Shaughnessy
Design: Spin
Project co-ordination: Natasha Day at Unit Editions
Printed at Mortons Print Ltd

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Post Perspective

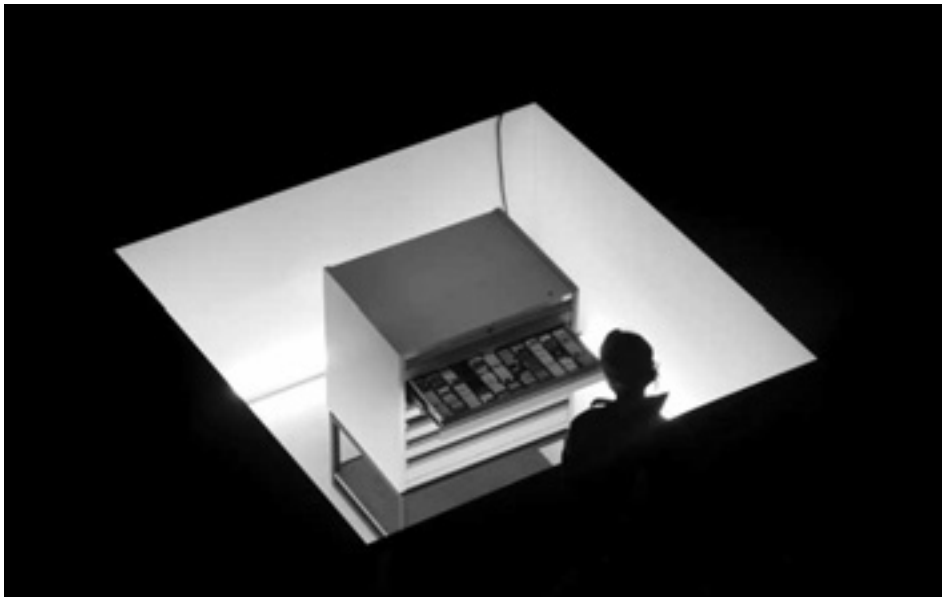

Exhibit in the exhibition Postmoderne Reflektion. Das Heinrich Klotz - Bildarchiv der HfG Karlsruhe presented at HfG Karlsruhe

In her diploma exhibition **POSTMODERN PROJECTIONS** at the HfG Karlsruhe in May 2010, Julia Brandes presented strategies to exhibit Heinrich Klotz' photographic archive on architecture, developing various displays and modes of presentation that elicited different forms of examination. Focusing on images of postmodern architecture, the exhibition gives access not only to this recently published archive of small picture slides, but also provokes questions about how to best exhibit these images, which are currently undergoing the process of digitalization. How does the transfer from object to digital information change the handling of groups of images? What problems and possibilities do medial transfers pose for the presentation of images and works held within the archive?

Taking the conditions of image production and distribution as a starting point, Brandes created displays that reference the tools of making, collecting and working with images. While she uses light box, slide storage, projector and computer screen to present the different forms the archived images take, other displays merely recall such instruments. For instance, Brandes presents two replicas of a slide projector rack, which are used as displays for laptop computer terminals, following a post-modern strategy of adopting and converting formal elements within a new context. Besides this spatial approach, an online infrastructure was developed to give a wider audience access to the material.

Post Perspective

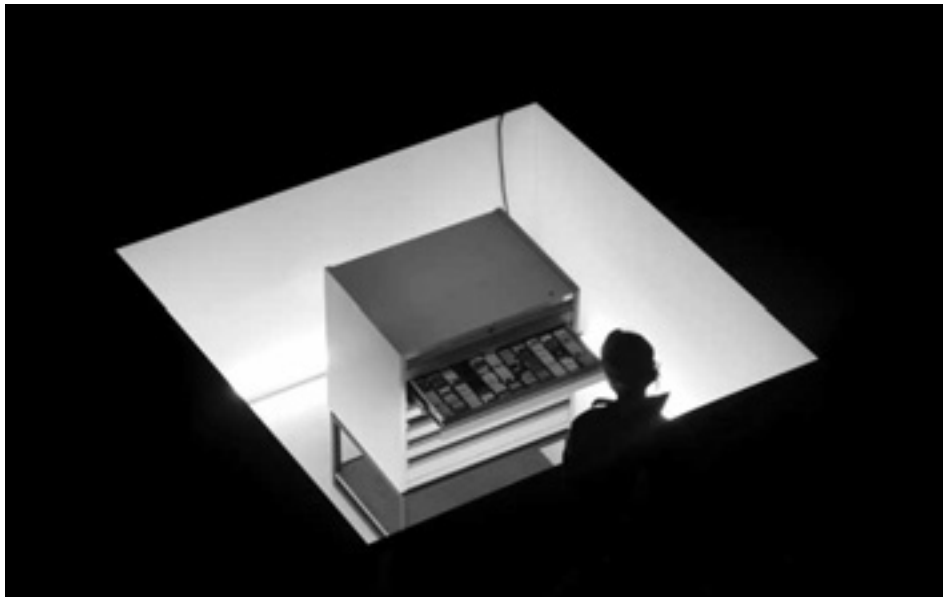

Exhibit in the exhibition Postmoderne Reflektion. Das Heinrich Klotz - Bildarchiv der HfG Karlsruhe presented at HfG Karlsruhe

This image essay begins with the idea of the exhibition as an update, in relation to its context and framework, in which a new manifestation is produced. Brandes rethinks the installation presentation for the format of print publication. Evoking the surface of a lightbox, scanned slides are grouped together to refer to this tool of analogue photography. The layout of the images brings to mind a situation of encountering and photographing a building, suggesting the trace movement of the camera as choreography. Producing a representation of the moment of image production, the image essay questions the single image or object as an agent of memory, demanding an active examination of the image and reflection on its (re-)production. How can reception be turned into a mode of production? To what extent can the perception of an architectural reality be re-experienced through a media?

SL 224

APR 72 14

Krause H SL 229

APR 72 22

St. Louis

SL 226

APR 72 16

SL 228

APR 72 21

SL 230

APR 72

20

Krause House SL 221
Ballas Rd. Kirkwood

F.L. Wright
St. Louis
APR 72 19

F.L. Wright SL 222
Krauke House

Ballas Rd. Kirkwood
APR 72 18

SL 223

APR 72 17

SL 225

APR 72 24

SL 227

APR 72 15

SL 231

APR 72 13


KÖLN, Siedlung Mauen-
Aachener Str.
O. M. UNGERS
1957


KÖLN, Siedlung Mauen-
Aachener Str.
O. M. UNGERS
1957


KÖLN, Siedlung Mauen-
Aachener Str.
Arch. O. M. UNGERS
1957


KÖLN, Siedlung Mauen-
Aachener Str.
O. M. UNGERS
1957


KÖLN, Siedlung Mauen-
Aachener Str.
O. M. UNGERS
1957

179 MADE IN U.S.A. Saarinen

Saarinen Yale Fieldhouse

177 MADE IN U.S.A. Saarinen

176 MADE IN U.S.A. Saarinen

178 MADE IN U.S.A. Saarinen

175 MADE IN U.S.A. Saarinen

Charles Moore
Sea Ranch

Charles Moore
Sea Ranch

Einfamilienhaus

Charles Moore
Sea Ranch

Einfamilienhaus

Charles Moore
Sea Ranch

Einfamilienhaus


57
AGFA-GEVAERT PROCESSING
(CANADA) LIMITED


60
AGFA-GEVAERT PROCESSING
(CANADA) LIMITED


62
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AGFA-GEVAERT PROCESSING
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58
AGFA-GEVAERT PROCESSING
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GEHRY, F
ART GALLERY
4


5
FOEHRY
ART GALL


GEHRY, F.
ART GALLERY
1


Frank Gehry
Art Galery 2


Venturi Basco2
3,5
2,3


HfG Klotz 100120 1976
Venturi. Robert u. Rauch. John
BASCO-Supermarkt. Philadelphia


Venturi
Basco

Mario Botta

Haus in bijnoretto

Mario Botta

Heinrich

Heinrich

Berlin

Heinrich Berlin

Heinrich

Heinrich

Heinrich

Heinrich

Heinrich
Berlin Überbauung der

Autobahn

Heinrich
Berlin Autobahn-

Einfahrt

Heinrich

Heinrich Berlin

Autobahnüberbauung

01 Frank Lloyd Wright: Kraus House, Ebsworth Park, Kirkwood, Missouri, USA (built 1951- 1960)

02 O.M. Ungers: Apartment building Mauenheimer Straße, Cologne, Germany (built 1957 - 1959)

03 Eero Saarinen: David S. Ingalls Hockey Rink "The Yale Whale" at Yale University, New Haven, Conneticut, USA (built 1953 - 1958)

04 Charles W. Moore: Sea Ranch Family House, Sonoma County, California, USA (built 1964 - 1966)

05 Moshe Safdie: Apartment building Habitat 67 at Universal and International Exhibition Montreal, Québec, Canada (built 1966 -1967)

06 Frank O. Gehry: Family House and Artist's Studio "Danziger Studio Residence Art Gallery", Los Angeles, California, USA (built 1964 - 1965)

07 Robert Venturi and Denise Scott Brown: BASCO Supermarket, Bristol, Philadephia, USA (built 1976, demolished 1997)

08 Mario Botta: Family house, Ligornetto, Tizin, Switzerland (built 1975 - 1976)

09 Georg Heinrichs: Apartment building "Autobahnüberbauung Schlangenbader Straße", Berlin, Germany (built 1967/81)

All photographs were taken by Heinrich Klotz. The precise moment of capture is unkown.

The Heinrich Klotz Archive comprises about 10.000 small picture color-slides on historical as well also Modern and Postmodern architecture in Europe, USA and Japan. It also includes portraits of famous architects like Gottfried Böhm, Mario Botta, Hans Hollein, Rem Koolhaas, Richard Meier, Charles W. Moore, Aldo Rossi, O.M. Ungers, Robert Venturi und Denise Scott Brown, etc., as well as portraits and studio images of German painters classified as Junge Wilde. All photographs were taken between 1969 and 1985.

A first part of the archive showing more than 3000 slides is already accessible on the Internet. http://postmoderneprojektion.hfg-karlsruhe.de/Archiv/index.html

Based on her research and work with the archive Julia Brandes developed a curatorial concept and exhibition design that was realized as part of her diploma presentation. Her exhibition POSTMODERNE PROJEKTION. DAS HEINRICH - KLOTZ BILD-ARCHIV DER HfG KARLSRUHE was shown at HfG Karlsruhe in May 2010.

copyright/address:
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Institut für Kunstwissenschaft und Medientheorie
Lorenzstr. 15
76135 Karlsruhe
jbrandes@hfg-karlsruhe.de

Display/Translate

Studio exhibition space at HfG Karlsruhe

Exhibition photography often documents spatial settings, focusing on the technical details of architectural interventions. Most of the time, exhibition photographs represent the exhibit from a certain perspective at a specific moment in time: a singular object, devoid of its spatial context; an in situ installation without the representation of any people moving through its architectural space; a still image of a time-based media work; an image of an iconic gesture, taken in a performative situation. While an exhibit may be photographed within its surroundings, documenting the very framework requires other approaches of presentation.

Questioning the possibility of a 1:1 transfer into the format of a print publication—or even the possibility of representating of an exhibition—four exhibitions originating in prediploma projects are selected to be displayed and translated. These distinctively different exhibitions, developed for specific architectural surroundings, are products of their specific framework; e.g., gallery space, black box or studio. Assuming that each exhibition is an update—through a change of surroundings or context—, a new manifestation of each project may differ from earlier presentations. Hence their translation into the format of the print publication takes different aspects of each exhibition as a starting point for graphical representation: How to document an exhibition that is developed as in situ installation with scripted projections and displays for the purpose of choreographing the audience's movement?

Display/Translate

Studio exhibition space at HfG Karlsruhe

Is it possible to compress hundreds of images of the process of an architectural drawing on a few pages and still accurately represent the conceptual and methological changes that have occurred? What transformative steps are needed to communicate the experience of an interactive video archive display when it is translated into the form of printed matter? To what extent is it possible to produce an exhibition as a situation of interaction anew, taking the given format as the space of another manifestation for its examination?

Masdar_Effect
Storyboard einer Aufführung

Light box 400cm x 200cm

confrontation

Screen 300cm x 400cm

Masdar is the expression of a vision

confrontation / projection 280cm x 380cm

Screen 300cm x 400cm

Goals

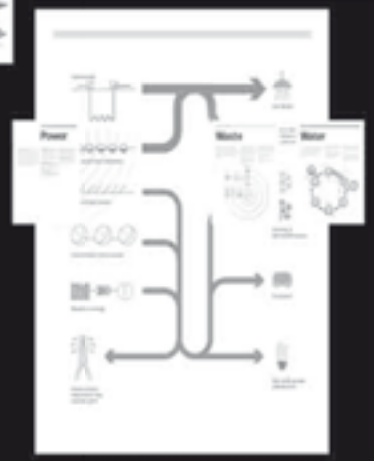
Principles

Masdar Institute

Planning

solution / projection 30cm x 40cm

Display wall 400cm x 200cm



One of its great achievements will be to show the world lessons learned in developing a city which meets the environmental, social and economic goals of sustainability.

solution / Din A 4 pages

Power | Water | One Planet

Abu Dhabi is a great place to live...

Masdar City is the physical embodiment of that vision

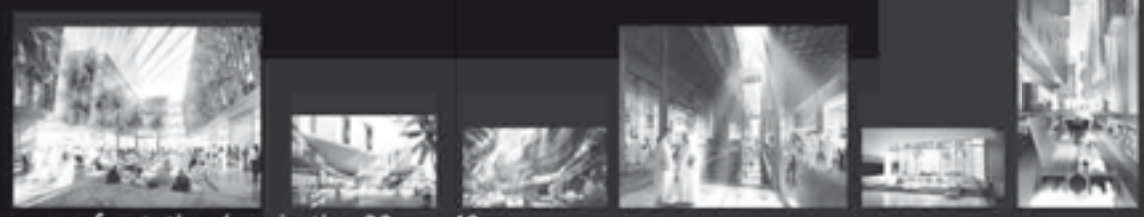
Masdar City is the physical embodiment of that vision

confrontation / projection 280cm x 380cm

The arrival of his highness General Sheikh Mohammed bin Zayed Al Nahyan, Crown Prince of Abu Dhabi and Deputy Supreme Commander of the UAE Armed Forces.

Somewhere over the rainbow way up high, there's a land that i heard of once in a lullaby. Somewhere over the rainbow, skies are blue and the dreams that you dare to dream really do come true.

overstatement / exposure / projection 280cm x 380cm / sound unquiet



confrontation / projection 30cm x 40cm

In Febuary 2008, Masdar City broke ground.

solution + utopia/ projection 400cm x 200cm / sound unquiet

TV 27 Zoll

solution + utopia / television / sound unquiet

Emission free city. Zero Waste. The Masdar Institute of Science and Technology.

ETFE Cladding Low thermal mass Teflon coating - self cleaning Lightweight - minimize structural support

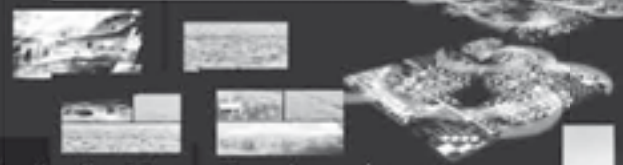
Lightweight Frame Minimal structural support Air cravity provides heat buffer.

All waste production will be recycled.

mass / projection 380 x 280cm/ sound unquiet

A fully automatic electric personal rapid transport system will provide a flexible and comfortable alternative to private cars.

The relationship of one building to the next provides shading and generating year around useable spaces in between.



mass / projection 30cm x 40cm / sound unquiet

The masterplan means that no one will be further than 200 meters from the central facilities.

ON DAY ALL CITIES WILL BE BUILD LIKE THIS.

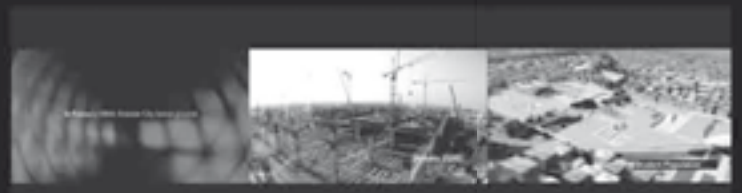
Solar Collectors will power the city making it sustainable with zero CO2 emission.

mass / projection 400cm x 200cm / sound unquiet

A fully automatic electric personal rapid transport system will provide a flexible and comfortable alternative to private cars.

Shaded by photovoltaic collecting overshadows courts year around and wind towers will draw cooling brizes into the narrow streets and filter the harm of sunlight.

distance / projection 380cm x 280cm
distance / projection 30cm x 40cm
distance / projection 400cm x 300cm



Masdar_Effect
eine Aufführung

Großes Studio
Hochschule für Gestaltung Karlsruhe,
Exhibition Architecture and curatorial-
Studies, Scenography
12 min + x min
5 spectators

Displays
1x Light box 300cm x 180cm
2x Screen 300cm x 400cm
1x TV
1x Display wall 300cm x 180cm
4x Aktivboxen
3x Beamer
18x printed pages

programmed with Max MSP

Intermediate Exam
Nicolas Rauch
June 2010

Professors:
Wilfried Kühn
Beatrix von Pilgrim

Archive Display
for an archive of video interviews between Hans Ulrich Obrist and Cedric Price
12 hours of video, interactive touchscreen

intermediate diploma, Kilian Fabich, HfG Karlsruhe, 2010

The display is based on a previous development of a tagging system for the video material within the seminar „Hans Ulrich Obrist Interviewarchiv“ by the students Kilian Fabich, Stella-Sophie Seroglou and Ulrich Steinberg led by Armin Linke and Wilfried Kühn at the department of Exhibition Design and Curatorial Practice at the HfG Karlsruhe. The tagging system was also used within a perfomative presentation of the video interviews at the the 16th Artissma in Turin in 2009.

Hans Ulrich Obrist: Could you tell me a few of the **key ideas of the Fun Palace**? It would be interesting maybe in relation to this dynamic institution. Cedric Price: Yes, well actually, the point about it was it's duration. It was not planned to last more than ten years. Therefore we wanted a temporary site and that's what we got of the GLC at first, because they had some plan, it was related to water supplies and open land. Anyhow, we only wanted it for 10 years. Therefore had an effect on the cost in any case. It wasn't a problem; No one including the designers wanted to spend more money that would make it last for fifty years and be a waste for ten years. And when I say the architects and designers, those were the people involved with the production of the day-to-day life of the Fun Palace - not just the structuring. So that's one thing - of getting generators and operators, both being economic with time and money, and actually owners of the land, the GLC: they also had the same economics in mind. It created the same priorities for everyone. They all got the same thing without being told they must think alike; through sheer necessity. So that it another **educational role for architecture**. The whole nature of architecture is that it must actually create new appetites, new hungers, not solve problems, it's too slow for that. HUO: So it must be a trigger, like a trigger of something? CP: Yes, yes. HUO: But that's very interesting because it leads us to a parallel to art, I mean **Douglas Gordon** keeps saying that somehow art should less be an object but a trigger to have an dialog, an excuse to have an dialog. CP: Absolutely. HUO: I think that's makes your Fun Palace so revolutionary and important for the the nineties - I mean it is like a pre-emption of this idea that a building could actually be an excuse to have an dialog CP: That's right; Funny enough - you talk about the end of the nineties - it might be the only excuse for architecture: It might be the creation of dialog. What do we have architecture for? For years it had been described it's a way of imposing order or establishing a belief, and that is the cause of religion to some extent. Architecture doesn't need those roles anymore. It doesn't need mental imperialism; It's too slow, it's too heavy and anyhow, I as an architect don't want to be involved with creating law and order through fear and misery. No, not interested in that. But, creating a continuous dialog with each other is a very interesting; it might be the only reason for architecture, that's the point. I don't know who it was now, you probably do, but one person in the seventeenth century defines architecture as commodity, firmness and delight. Commodity is good housekeeping, money; firmness is structure. The delight factor might be the dialogue. They have served me well „commodity, firmness and delight" because I can hang anything on them. There are so many readily edible experiences of life, both for the poor and the rich. The dialog isn't the lovely play: Hello birds, hello bees. The dialog involves people with their future and with the intention, even if only for them selves, that the future might be a bit better than the present. That is a common want, for rich and poor persons alike and for all populations. You don't have to speak the same language - that's what I'm saying. So we got a redefined dialog HUO: The necessity for dialog, it has a lot also to do with… I mean **Julia Kristeva** wrote this text recently about the anxiety of going beyond one's own discipline. And I think one of the main reasons for this whole notion of very static, kind of closed institutions, the problem of universities, museums has to do with this incredible anxiety to think in a more interdisciplinary way. If I look at your work or at the work of Richard Hamilton, for example in arts: There has been a long ongoing practice of basically blurring boundaries of one's own discipline and that becomes a reel urgency at the end of this millennium. I wondered in how far buildings could reflect that. What could be an **interdisciplinary building or a museum**? Is this something you think about? CP: Oh yes, there is no doubt, but you might have to eat it a t some time. In defining architecture you don't necessary define the consumption of it. Only designs we did for **Generator**, in America - they were all written as menus and then we would draw the menus and because I like bacon and eggs for breakfast, it was all related to that bit of bacon and that bit of egg; But they were all drawn cartoon-like, in the same order - not in the order the chef or cook would arrange them on the plate. But in the order in which the consumer would eat them. And that is related to the consumption or usefulness of architecture, not to the dispenser of it. The people are experience it.

Cedric Price: It was the same with the Fun Palace, it was never intended as a Mecca, a lovely alternative to the horror of living in London, no **it was a key, it was a launch pad to realising how marvellous life is**. So that you went to the Fun Palace, and then you came home home, thankful that your wife looked as she did and that their children were noisy, because you had that key. The Fun Palace was a launch pad to reality, mixed with a large portion of delight. The delight might just be choice, freedom of choice.

Hans Ulrich Obrist: Last week I interviewed the scientist **Ilya Prigogine**, who won a Nobel Prize basically for the way he reintroduced time into physics. There are a lot of parallels, because in your book there is this chapter of uncertainty. And **similar, how Prigogine reintroduced time into physics for 4 decades, you reintroduced for 4 decades time into architecture and urbanism**. Maybe the last thing we could look at, because the rest we could look at the next time, is your **drawing for the Bangkok exhibition**, because that's also linked to time. Cedric Price: There is a series of locations, which are given numbers. So the first location is number one, then the sequence in time is 2, 3 and 4. But the content may be added to, or it may vary. The location may stay the same. So there is a feedback in relation to time and content. And also it should relate to familiarity, the more often people come to the exhibition, they can see more, because they know how to play the game. HUO: **So it would be like a complex dynamic system with a feedback loop**. CP: Yes, which I work on a lot with **Gordon Pask, who assisted me on the Fun Palace**. He had never worked with architects before. And this was 30 or 40 years ago. Since then we made com-

petition in Japan. And the best things about that competition were his drawings – drawing the theory of feedback, but in actually plastic forms.

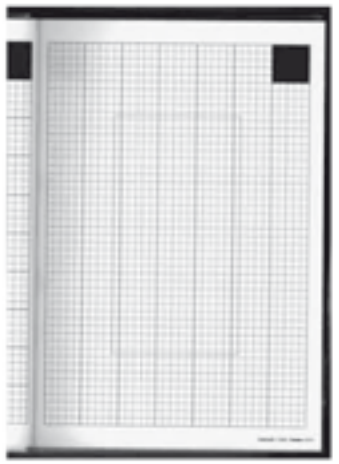
Cedric Price: **Gordon Pask**, after he worked for the Fun Palace, he became more and more concerned with architecture. He became more of an architect than me in a way. Hans Ulrich Obrist: And for the Fun Palace there was a cybernetic committee? What was this committee about, was it an advisory board? CP: No they had actually meetings. Gordon Pask ran the cybernetic committee. HUO: **So the Fun Palace could actually be the first cybernetic building**? CP: Oh yes, that's been written about. A recent article was about Generator in Florida, saying that this was the first cybernetic building, but the Fun Palace was years before that.

New York project, Lucius Burckhardt, influence of architecture,
exhibition: cities on the move, about architecture and urbanism,
dynamic university/museum, society and architecture, fun palace,
queen elizabeth project, obrist price practice, searching for material in studio,
museum as key to society, Sheffield museum, Glasgow museum,
Alexander Dorner, museums as power plants, meta commentary about interview,
architecture as a key to society, Douglas Gordon, Julia Kristeva,
interdisciplinary building, humour menue metaphor,
british museum distortion of time and place, humour teletubbies,
time machine, fun palace as key to society, inter-action centre,
museum as machine, time-limited construction, humour and end of session,
exhibition in sloane's museum: again symbols, on architects,
umbrella project, Price shows umbrella, selecting images for exhibition,
searching material for exhibition, Price's studio, magnet sketches,
magnet models with red busses, walk trough studiobuilding,
window shot, posteard John Littlewood funpalace,
walking through studio talking about the building, magnet red bus,
David Price's pinguine clock

Raumstrukturen

Raster (01-09) / umschließende Raumfolgen (10-13) / formbildende Raumfolgen (14-15) / gruppierte Raumfolgen (16-18) / Gegenüberstellung von Wandelement und umschlossenem Raum (19) / angeordnete Wanelemente (20) / verkettete runde und rechtwinklige Wandelemente (20) / regelmäßige Blockstruktur (22-23) / an Achsen ausgerichete Blöcke (24) / mit Mindestabstand orthogonal gesetzte Blöcke (25-28) / mit Mindestabstand gesetzte, zueinander ausgerichtete Blöcke (29-30) / aneinander gefügte Räume (31-32) / aneinander gefügte Räume und Plätze (33-42) / Quadrat, Oktogon, Kreis als Außen und Innen einzelner Räume (43-52) / Ausrichtung von Blöcken an Hauptachsen und Plätzen (53-61) / Wegesysteme und Sichtachsen in Regelmäßiger Blockstruktur, Verschiebung (62-63) / Wegesysteme in einer um einen zentralen Platz ausgerichteten Struktur (64) / quadratische Elemente mit verspringenden Durchgängen und Sichtachsen in regelmäßiger Blockstruktur (65)


01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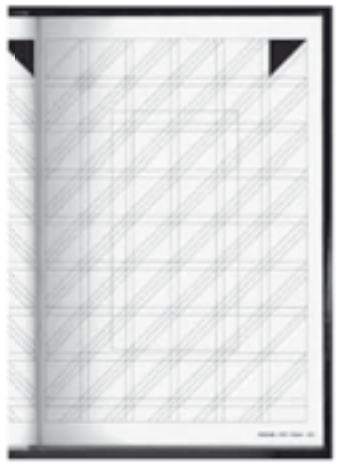
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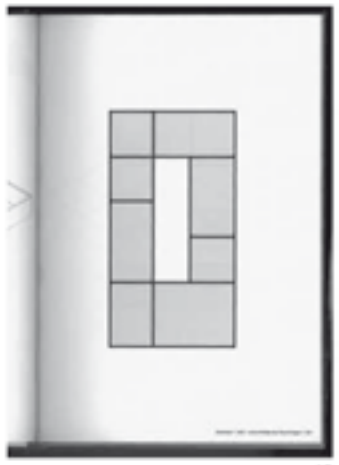
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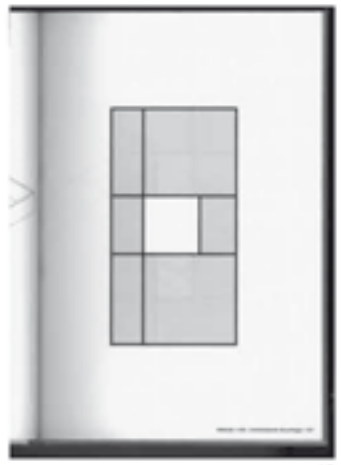
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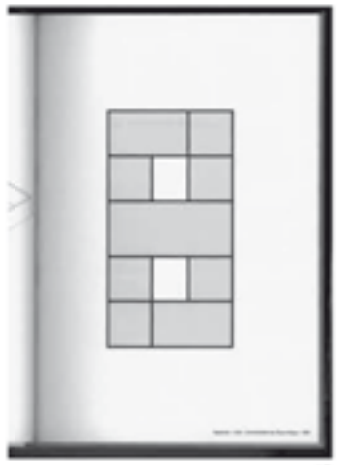
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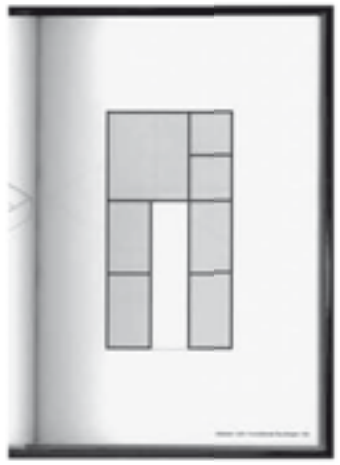
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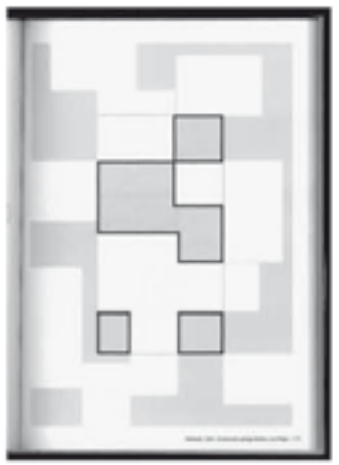
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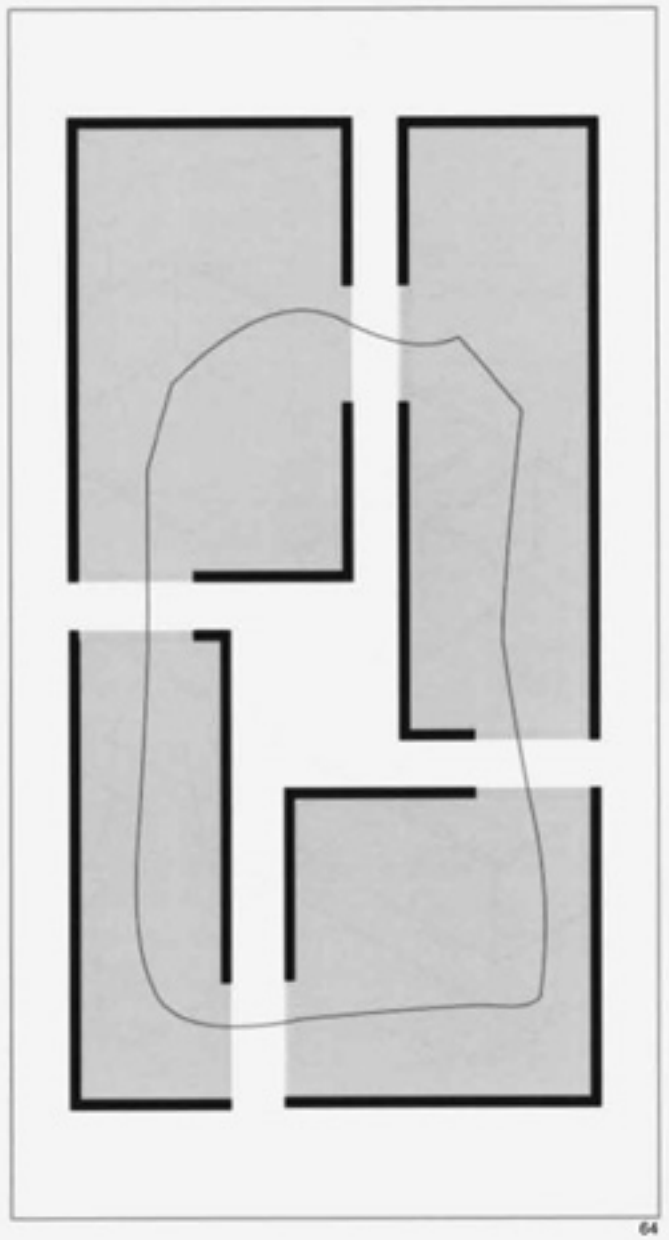

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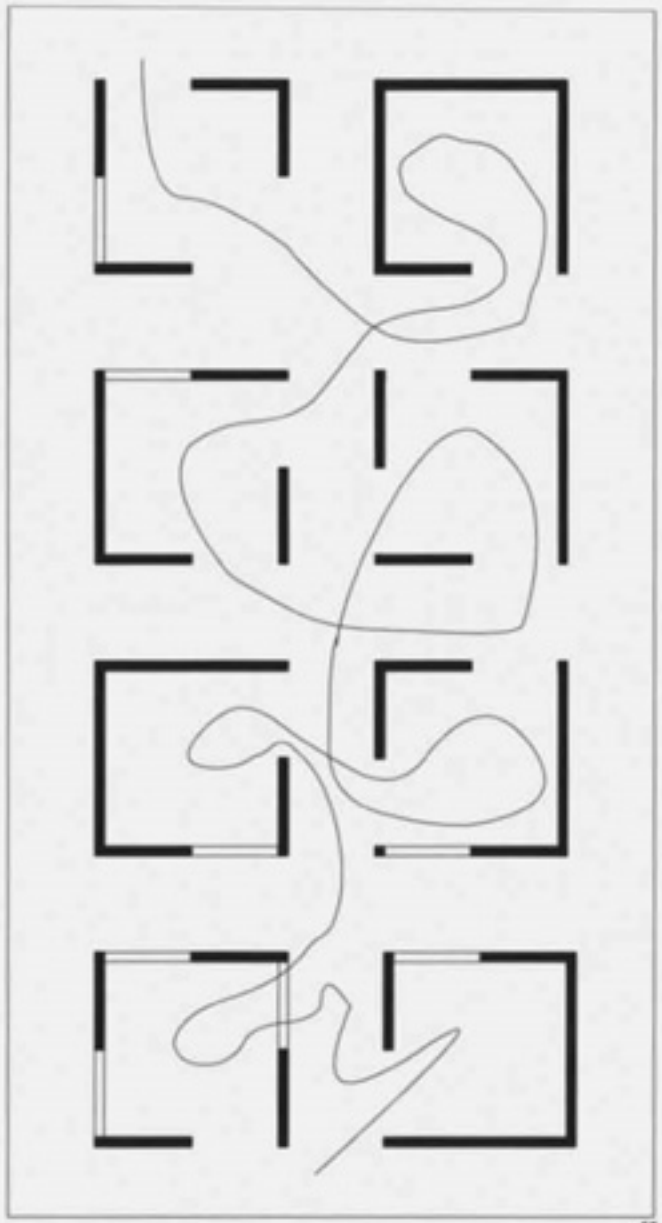


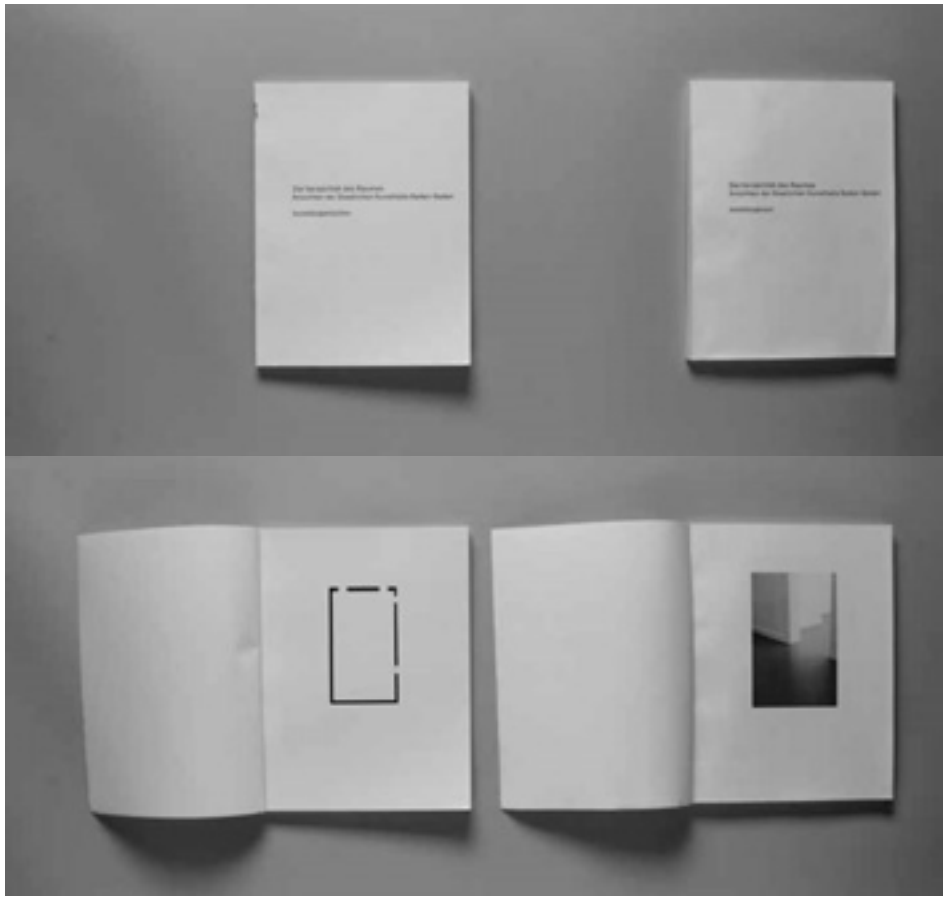
Maßstab 1:200

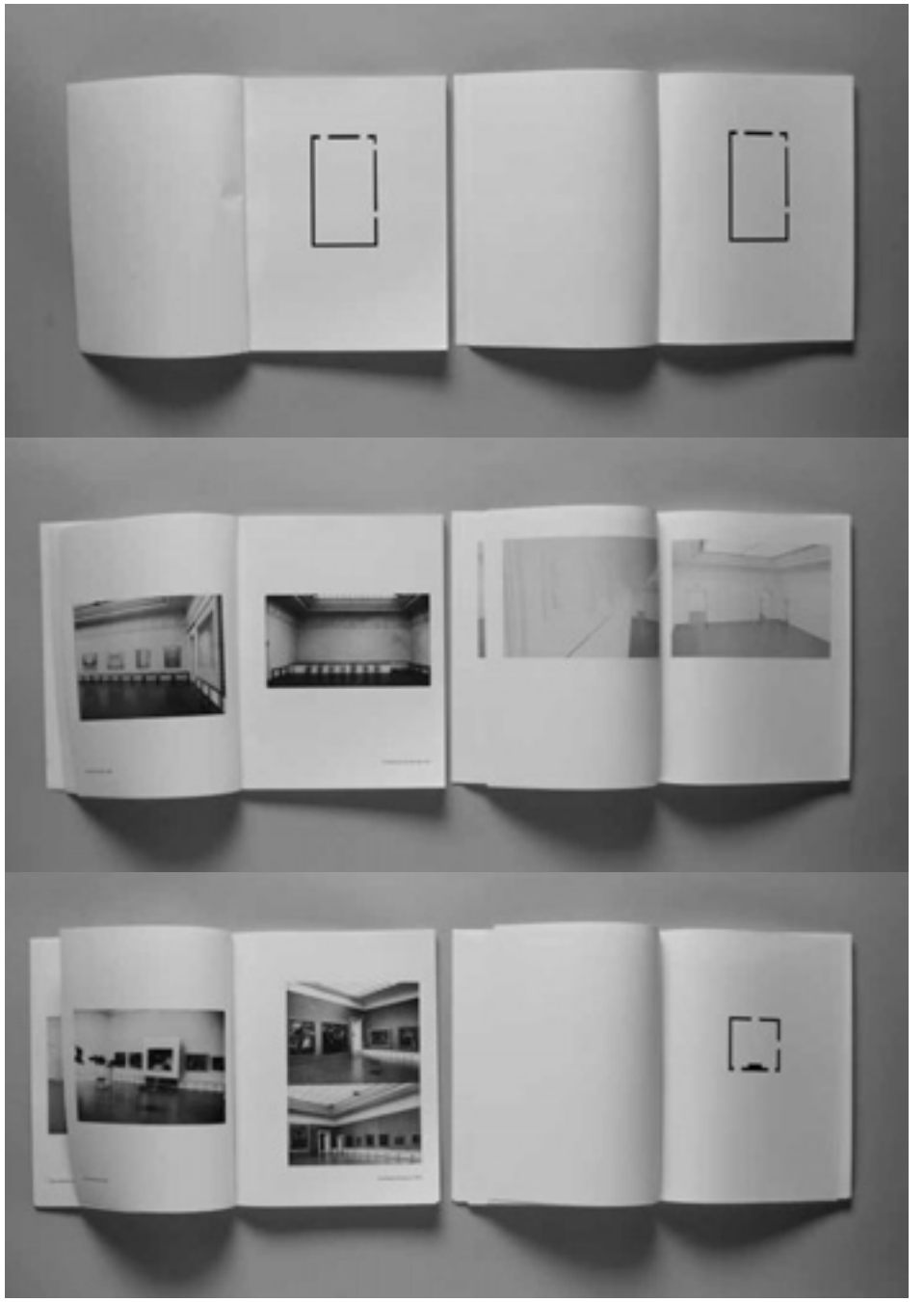
Die Abbildungen sind einer aus 178 einzelnen Zeichnungen bestehenden Entwurfsfolge entnommen, die im Sommer 2010 entstand. Es handelt sich um Entwürfe für als Ausstellungsarchitekturen geeignete Raumstrukturen. Die Zeichnungsfolge beginnt mit abstrakten Mustern, auf die konkretere Entwürfe folgen. Durch die Unterteilung in einzelne Kapitel und deren Überschriften werden Brüche und Akzentverschiebungen markiert. Die Entwürfe beziehen sich auf eine Grundfläche mit den Maßen 33,00 x 16,00 m. Diese Maße entsprechen dem Lichthof 3 der Hochschule für Gestaltung in Karlsruhe.

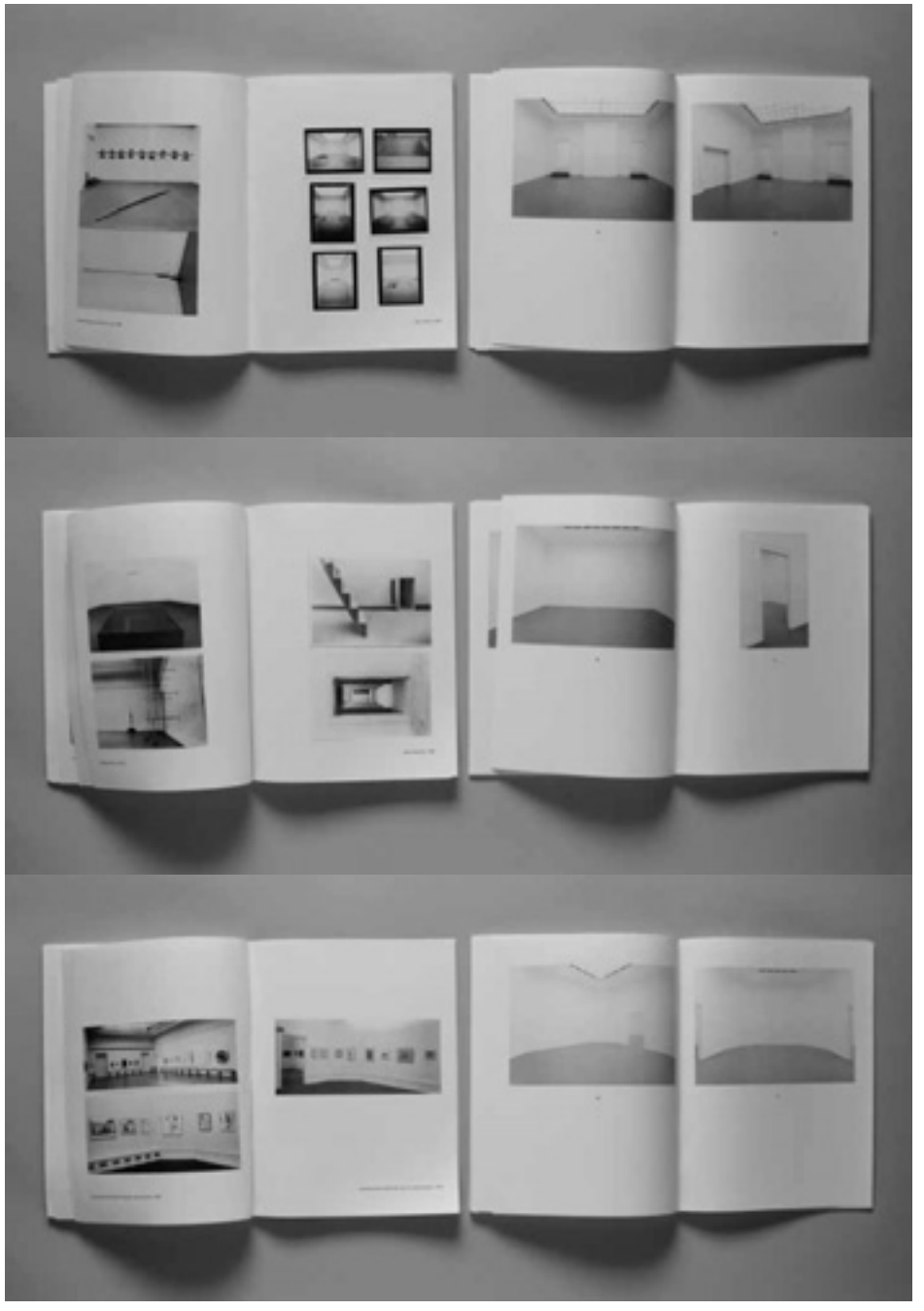
Die Variabilität des Raumes / 09.02. - 11.02.2011 / HfG Karlsruhe

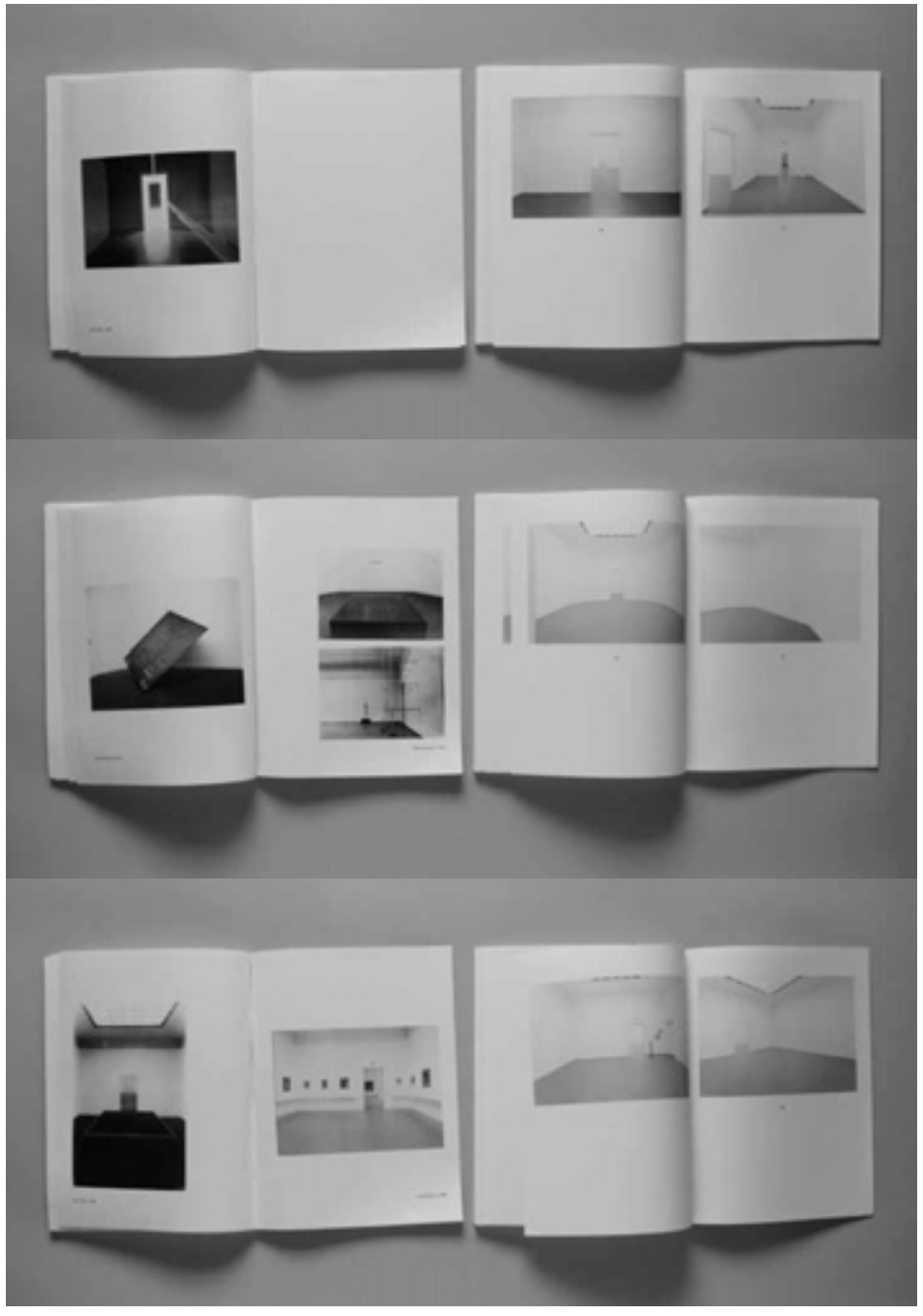
The publications installation views and exhibition spaces were produced for the exhibition Die Variabilität des Raumes: Ansichten der Staatlichen Kunsthalle Baden-Baden

The analysis of the exhibition space of Staatlichen Kunsthalle Baden-Baden questions the architectural space and structure as a framework and the interrelations between object, space and audience. The analysis was based on image material selected in the institution's archive as well as commissioned photography published in two separate books. The exhibition's publications were not meant to document and communicate a completed research. They were the only exhibit and worked as an index to moderate the audience's examination of the space of its presentation. Hence the transfer into the format of Displayer is limited on typologic figures within these two print object and wants to motivate further analysis of given spatial situations.









Gimme Hard Copy

Example taken from a 32-motives postcard series designed as a tool to document and mediate the program's curriculum. Concept and production by Mira Schröder and Peter Maximowitsch

Alex Rich **How can we initiate a situation where publishing facilitates a balanced dialogue with the visitor or reader?**

Displayer The physical form of an exhibition is something concrete, punctuated by a programme of talks, readings and presentations. While the internet offers possible access to a broader audience, a publication is something physical that can be printed, bound and distributed. How can a publication be used as an active tool for engagement?

In designing a book, we define what components are required in order to make something complete. If we accept that things are fluid, we have to think in a very different way.

You say that, because of the production process, a book has to be finished and concluded. Do you think a publication can still maintain the openness or engagement that an exhibition can offer?

A catalogue is an important tool with a clearly defined role for the institution. If the production is to become an evolutionary process—making publications that become an assemblage of parts—this is where a book can take on a very different demeanour. Such a principal interests me in the way we can define a publication by editing content for a specific context.

Gimme Hard Copy

Example taken from a 32-motives postcard series designed as a tool to document and mediate the program's curriculum. Concept and production by Mira Schröder and Peter Maximowitsch

To what extent does it make sense to produce physical publications, considering that the internet is a medium inherently in a state of flux?

Asked to work on an idea for a cookbook, I was intrigued by the concept of the boundless book, with a huge number of recipes and their specific ingredients and possible combinations. Compiling photocopies of successful attempts at recipes and sequencing them in relation to their seasonal availability, these pdf files allow you access to recipes that you can cook in season. Recipes appear only in season. There are no online archive resources to browse, so each version of the book is specific to the recipes you print out and save. Collecting and recompiling these entries as a means of production, the slowly evolving and mutating volume can exist both digitally and in physical form.

The selection of statements are taken from a discussion in London in June 2010. It set the starting point for the production of an insert into Displayer, that transplants a recently unpublished project into the format of Displayer.


CHESTNUT
(publick good)

Feel free to read
this book.

After reading
please return to
Spa Fields Gardens,
London.

Love from
Åbãke.

VHY WORK?

Arguments for the Leisure Society

Bertrand Russell
William Morris
George Woodcock
Camillo Berneri
Ifan Edwards
Denis Pym
Cliff Harper
Colin Ward
Les Gibbard
W. H. Davies
John Hewetson
Peter Kropotkin
Tony Gibson
Gaston Leval
August Heckscher

Vernon Richards *(Editor)*

"No working ideal for machine production can be based solely on the gospel of work; still less can it be based upon an uncritical belief in constantly raising the quantitative standard of consumption. If we are to achieve a purposive and cultivated use of the enormous energies now happily at our disposal, we must examine in detail the processes that lead up to the final state of leisure, free activity, creation. It is because of the lapse and mismanagement of these processes that we have not reached the desirable end; and it is because of our failure to frame a comprehensive scheme of ends that we have not succeeded in achieving even the beginnings of social efficiency in the preparatory work."

LEWIS MUMFORD
Technics & Civilisation (1934)

FREEDOM PRESS 1997

Reverse Vandalism
Alex Rich

First Edition

Benches by 6a, Åbäke, Alex Rich,
Martino Gamper, Rocky Alvarez,
Thomas Higgs, Will Holder

A Different Name for Communism

Harald Szeemann, October 8th 1972, last day of documenta 5

The last two or three decades have witnessed a shift from the artist to the curator as the author of exhibitions. Symptoms for this progression are to be found in a large number of anthologies and monographs on curators, in an increasing number of curatorial study programs, and in the launch of the magazine, **The Exhibitionist**, with its attempt to make the so-called auteur-theory productive for curating. But where can we locate the cause for this shift?
Is it part of a common movement in modern art that can be described as a shift from the object to the context? Is it due to a structural shift in the medium of the exhibition that is often dubbed "biennalization", pointing towards an increasing emphasis on temporality and the event-character of exhibitions? What about the fact that curators have to deal with reconstructions of often site specific, ephemeral or process-based art works and become thus involuntarily at least coauthors along side a dead artist? It is more than a historical coincidence that the figure we call the curator today appeared in the same timeframe—i.e., the 1960s—when post-structuralism proclaimed the so-called "Death of the Author". Therefore, it has to be asked how the notion of authorship as such is still a viable concept? How can we rethink or reformulate—on the level of a curatorial practice and on the level of exhibition-reception—the division of authorship between different actors in the field of the exhibition presentation?

Boris Groys, Maria Lind, Anton Vidokle

DISPLAYER During recent years, the figure of the curator advanced to become the most important actor in the field of exhibiting contemporary art and is often described as its main author. How can we frame authorship in exhibitions?

GROYS I would compare the art curator to the film director. A classical Hollywood studio film was organized around famous actors, around the stars. The role of the film director was seen as being exclusively a supportive one. He had to let the film stars shine—to situate them in the best light, to allow them to fascinate the public. The same can be said about the traditional role of the museum curator. He had to put the artists into the best light and let the public to enjoy and celebrate their work. However, at some point it became clear that actors and artists are equally dead. That means: They are absent, not present—looking at the film or exhibition one sees not actors or artists but their shadows or relics that remained after they left. And this insight transferred power and authority from actors and artists to film directors and curators—because they do not need to be present to be recognized as authors. The figure of the curator emerged at the same time as when one began to speak about the film d'auteur. And it happened for the same reason. At the moment when artworks began to be perceived as dead objects and not as signs and symptoms of life—the hidden context that makes them nevertheless present becomes decisive. And the context is controlled by the curator or film director.

LIND In the very influential anthology **Thinking About Exhibitions**, which was published in 1996, Sandy Nairne discussed the parallels between curators and film directors. This auteur-style of curating persists today too, but it is clearly not within that practice that the most pertinent work is being done. Since then a lot has happened in terms of curating, many curators have opted for the function of being the "facilitator", someone who quietly backs up artists and art works, especially in terms of production. This is particularly pronounced among a generation of curators who emerged in the 90s and early 00s. They would most likely argue that they are uninterested in the auteur-function and that they instead want to support artists as much as possible on their own terms. At this point in time I have the urge to move away from even focusing on "the role" and "the position" of the curator, to think instead about the work that is being done; to spend more time with art and curated projects, the results of a method. I believe there are moments and situations where facilitating can be as valuable as the auteur method, although the latter is sadly enough the more "media-genique" one.

What is the reason that both actors and artists are "equally dead"? And doesn't the way certain auteur-directors work with their actors help to highlight them even more, if we think of Jean-Luc Godard or Alexander Kluge? My understanding of the film d'auteur is that it was primarily a critique of the studio-based production complex, and that the original auteur directors tried to invent alternative means of production, like film co-ops that enabled an extreme control over the whole production process for the filmmaker as artist. We also have to remember that the so-called auteur-theory in filmmaking was very soon abandoned—even by the people who formulated it.
Boris Groys argued that the "power and authority is transferred from the actors and artists to film directors and curators". Why is this the case? Instead of re-thinking whether the artist is absent or present, we should ask: Within a curatorial context, what becomes visible and present and what kind of authorship emerges from it?

GROYS Well as I said, it became obvious at a certa
"immortal", that they are absent from their images a
tors and filmmakers to deal with these images and a
the world.

VIDOKLE I suspect that it's precisely in order to avoid the sort of death that Boris mentions above, that some artists have been devising ways to be less authorial, to renounce authority. It's ironic that some curators assume that an authorial mode of working would make their practice more artistic…

Isn't the curator as facilitator also recognized as an author and quite literally has "authority"? Why is the auteur-mode of curating less pertinent?

LIND Whoever selects and edits has authority. Authority means influence and this can be very valuable. I am interested in space to maneuver, for certain kinds of art practices that are "minor" in relation to the "majors" of the mainstream—and for myself as well as for others who are engaged with them. I not only want us to have a say but also the power to do significant things. Part of this is that I am conscious about what it means when I, as a woman with a particular background, have a certain kind of influence in relation to that complex.

GROYS Well as I said, it became obvious at a certain point in time that artists and actors are not "immortal", that they are absent from their images and artworks. That gave more power to curators and filmmakers to deal with these images and artworks as with any other "dead" things of the world.

But isn't the question instead: What role did the actor or artist have before? Did anyone really consider the actor to be the author of the film in which he/she is starring? And in the case of the artist: What about "stars" like Andy Warhol? This is to speak of practices in which the work is extremely tied to a person in such a way that the artist is precisely not absent from his/her images and artworks.

GROYS Well, an artist can also be a curator. And be
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VIDOKLE It seems to me that Andy Warhol paid a
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which is not really something to aspire to in my opin

GROYS Well, an artist can also be a curator. And beyond that: in fact, I wrote an essay for **The Manifesta Decade** (2005), where I stated that a contemporary exhibition has no single author—like a movie. I was criticized for this text by Claire Bishop, who suspected that such a dispersion of authorship makes the individual curator socially and artistically irresponsible. Thus, I do not want to assert that an exhibition has "in truth" or in "essence" an individual author. I only try to formulate some conditions under which the notion of individual authorship still makes sense.

VIDOKLE It seems to me that Andy Warhol paid a rather high price for his stardom: someone tried to take him down, to kill him. The kind of "immortality" is tied to a sacrificial economy, which is not really something to aspire to in my opinion.

VIDOKLE I think for me the responsibility is to try to live the life of an artist with a certain degree of dignity and decency. I mean there is this idea in the art circles that the ends justify all means—I find this distasteful.

What are the conditions under which "individual authorship still makes sense" exactly; and why is the model of authorship as such still crucial? This leads to a second question: What then is the social and artistic responsibility of the curator, and respectively, the artist? Is responsibility only possible in relation to a claim of authorship?

GROYS May I answer this question with another question? Namely: What is the goal of the fight against the authorship? I can see in this goal only the total empowerment of the consumer and final victory of consumerism. Authorship guarantees a partial empowerment of the producer—it allows him or her to control their product to a certain degree and be responsible for it.
Let us assume that authorship is abolished. That means that I would not be able to sign my texts—including my answers to your questions. I simply would send an unsigned and anonymous text—and it would become the property of whoever has downloaded it. In other words: This text would lose the context that is defined by its signature. The signature puts the text into a certain context—the context of the author's oeuvre. And as we know in our culture, the context is more important than the text. If the signature is erased, the contextualization inside the authorial context becomes impossible. The author would completely lose control over context—and with it over the meaning of his or her production. The only person that would control the context will be the consumer. A good perspective? Maybe it is—but not for me. By the way: Why do you ask certain people, including me, about their opinions—and expect that they sign, authorize their opinions? Much easier would be to simply download these or anonymous opinions from the Internet—as answers to your questions. I see in your strategy a certain performative self-contradiction.

LIND The way you describe authorships seems a little outdated to me. Of course it flourishes among the "majors" but how relevant is it, actually? The collaborative turn and its predecessors have problematised this notion for a while now. It seems to me that it is, on the one hand, more interesting—at this point in time—to scrutinize and discuss working conditions for artists; and on the other hand, to focus on what is being done. That is: art and curated projects.

If we think about figures like Harald Szeemann or Pontus Hultén, who experienced a questionable sanctification during the last couple of years, a new "methodology" that can be described—at least in Szeemann's case—as artistic became inextricably linked to curating. What reasons triggered such a shift and the resulting appearance of the figure known as "the curator" today?

GROYS Well, I have described these reasons already: Shift from the object to the space; shift from the event to its temporality. However, I do not agree that Szeemann's intuitive and subjective approach serves as the model for contemporary curatorial practices. Contemporary curators tend to be, rather, collaborative, participative and community-oriented. Their approach is more theoretical and rational—and they are much more involved into current political issues.

LIND Lucy Lippard's way of working offers something more intriguing for me than Szeeman's. Equally sensitive to the art in question and their contexts, she generated amazing projects—whether exhibitions in galleries like **Eccentric Abstraction** (1966), **955,000** (1970) in Vancouver, as a follow-up to **557,087** (1969) in Seattle, or the book **The Dematerialisation of the Art Object** (1973). It is also important that she co-founded **Printed Matter** and the Heresis Collective. It sometimes seems a bit simplified to me to bring up Szeemann—and Hultén also, for that matter—who undoubtedly did something significant but there are people who may have contributed even more to the field: Like Alexander Dorner, Walter Zanini and Willem Sandberg—there is not much of what Hultén did at Moderna Museet in Stockholm that had not been tested previously by Sandberg at the Stedeldijk Museum in Amsterdam. By the way, I am not sure if Szeemann was all that intuitive. Several of his projects, like documenta 5, were carefully structured and orchestrated in what appears to be conscious ways. For myself, artistic practices are even more influential—thinking of artists such as Philippe Parreno, Dominique Gonzalez-Foerster, Matts Leiderstam, Marion von Osten, Liam Gillick and Anton Vidokle. Older colleagues such as Lynne Cooke, with her commitment to artists and commissions from an institutional basis; and Ute Meta Bauer, with her early engagement with archives and complex research projects, remain inspirational, as does Barbara Steiner and, sometimes, Jens Hoffmann. What they contribute are precise articulations of what curating can be, very different from one another but each of them pertinent and interesting. And important in a culture of increasing spectacularisation and continuous—simple-minded—canon building.

It might be an exaggeration to take Szeemann as precedent for contemporary curators, but they both—Szeemann and today's "prototypical" independent curator—at least share a common "method" that foregrounds their way of dealing with artists and artworks in the framework of exhibitions that Boris Groys notes "shift from the object to the space…from the event to its temporality". What could explain such a shift? Since the role of the curator seems to be clear, what then is the role of the artist?

VIDOKLE I feel that there is way too much emphas
the exhibition these days. It's almost as though art
recognizable as art only in the space of an exhibitio
not want to generalize about the role of the artist, fo
sonally it has been increasingly important to think o
art can circulate through society, to complicate this
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The curators only followed this lead. Artists can do
they do it, indeed.

VIDOKLE I feel that there is way too much emphasis placed on the exhibition these days. It's almost as though art becomes recognizable as art only in the space of an exhibition. While I do not want to generalize about the role of the artist, for me personally it has been increasingly important to think of other ways art can circulate through society, to complicate this increasingly narrow situation.

GROYS Contemporary art is, in general, about context—not about text, object or individual event. Actually, this was reflected on and introduced by an artist: Marcel Duchamp. He established the equivalence between art production and art display. The curators only followed this lead. Artists can do it too—and they do it, indeed.

LIND The notion of display is only half the story. Duchamp certainly used it to re-code everyday mass-produced objects. But it is fully possible to work contextually without using display as the means of making art public. It can be something process-based and discursive, with little or nothing on display. I insist that display is only one way among many.

In a recent essay (and respectively, lecture), titled Art without artists? **(2010) Anton Vidokle provoked a number of critical responses. His main "accusation" was that recent curatorial practices run the danger of undermining the role of artists by becoming the main actors in the field of art.**

VIDOKLE Accusation is a strong word. I merely pointed out certain problematic aspects of recent tendencies in curatorial practice, from the point of view of an artist. The main motivation for the essay was to suggest that expanding curatorial practice beyond curating exhibitions does not necessarily mean occupying the space of the artist: it could mean becoming a scientist, a composer, a publisher, a labor organizer and so forth. Artists and curators do not necessarily need to sit in the same chair—this does not enlarge the space of art, just makes for an uncomfortable place to sit.

At the end of the paper you don't give answers about what curating would look like in order to "not undercut the sovereignty of the artists". Isn't the idea of sovereignty per se, especially in artistic production, very much bound to an anachronistic conception of authorship, and can you imagine models that go beyond such an idea that would thus create the possibility to newly conceptualize the agency of all actors—be it artists or curators—in the field of exhibition presentation?

GROYS It seems to me that artistic and curatorial sovereignty is not a bad thing—because if one is not sovereign then who or what is? The possible answers are: capital, the market and institutions. All these answers are somehow not satisfactory. Let us be clear: either an artist or a curator is sovereign—or the market is. And: the notion of sovereignty is, actually, not directly connected to authorship. We know that previously artists didn't have sovereignty over their work, instead the church, a king, or the state did. Today one can speak about the sovereignty of big collectors. The identity between authorship and sovereignty has a name: Communism. It is actually, a different name for the Communist dream of non-alienated work.

VIDOKLE I think if curators want to achieve some type of sovereignty, it's not something they can or should take from artists. There is an old Russian joke about a drunk who is looking for something under a street lamp, so a kind passerby offers to help and asks him where he thinks he lost the item. The drunk replies that it is not under the lamp, but it's easier to look there because he can see better in the light... More seriously though, you can easily imagine all sorts of interesting models, particularly in regards to agency of actors, if you just consider art outside the field of the exhibition.

LIND Again, I am more inclined to speak in terms of space to maneuver. Sovereignty is a form of clear and designated space to maneuver within, an absolute version, which may be more of an ideal than a reality, historically as well as in the present. Most of the time the situation is much more blurred and the spaces vary in size and shape. This contextually and time-related elasticity is helpful when you want to explore the conditions and potentials of each instance.

VIDOKLE It took quite an effort, a
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Historically, this is a relatively new
it can easily revert to a much more
this may already be happening. So
eignty. And I agree that all this has

**Why is Communism a different n
eignty? Maybe it is also crucial
tions and how this might be tied**

VIDOKLE It took quite an effort, a real fight, for artists to free their work from the control of religious authority, kings, to gain sovereignty over their production. Historically, this is a relatively new condition and it is quite uncertain: I feel that it can easily revert to a much more subservient relationship to power and that this may already be happening. So it's a good time to think about artistic sovereignty. And I agree that all this has to do with the dream of non-alienated work.

Why is Communism a different name for the identity between authorship and sovereignty? Maybe it is also crucial to define possibilities for sovereignty in the field of exhibitions and how this might be tied to modes and formats of inclusion and exclusion.

VIDOKLE I think we should also consider circulation/distribution. While somewhat invisible—in the way that street cleaning sometimes is—circulation has its own ethos. I have felt for a while that certain limitations of artistic practice can be bypassed if one focuses on circulation and distribution as a field of production. A number of projects I have been involved in recent years, such as **e-flux video rental** (2005-), **Martha Rosler Library** (2005-), **time/bank** (2009-), etc., specifically have to do with this.

GROYS Under Communism, I understand the abolishment of the individual freedom of consumption. Now, well, if the consumption is abolished then authorship can also be abolished. It is then a fair game.

Where can the contemporary viewer, spectator or exhibition
Especially after what could be called the "educational turn" of r
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The Death of the Author**, where he famously argues that the "bir**
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In an Artforum article from autumn 2009 titled, Active Culture
Maria Lind advocated for something she dubbed "the curatoria
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Lind argues that "the curatorial is a viral presence that strive
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does the shift towards "the curatorial" offer a way to transcen
traditional modes of authorship?

Where can the contemporary viewer, spectator or exhibition visitor be positioned? Especially after what could be called the "educational turn" of museums and the explosion of pedagogy in art—both from the side of institutions and the side of artists. Would it be possible that the viewer—or to frame it more broadly: the exhibition visitor—changes places with the artist? This is of course a quote from another late 60s text, Roland Barthes's The Death of the Author**, where he famously argues that the "birth of the reader must be at the cost of the death of the author."**

In an Artforum article from autumn 2009 titled, Active Cultures**, Maria Lind advocated for something she dubbed "the curatorial", making an analogy to Chantal Mouffe's term "the political". Lind argues that "the curatorial is a viral presence that strives to create friction and push new ideas, whether from curators or artists, educators or editors", further stating that "curating is not so much the product of curators as it is the fruit of the labor of a network of agents." In regard of the reception of exhibitions, how does the shift towards "the curatorial" offer a way to transcend traditional modes of authorship?**

GROYS Well, I do not believe that the reader or viewer have profited from the death of the author. In fact, we are living in a time when nobody reads and contemplates but almost everybody writes and shows. Look at Facebook—here, hundreds of millions of human beings are involved in text and image production. Or look at Wikipedia: Millions of people are involved in its knowledge production. The figure of authorship is not obsolete. On the contrary, it became democratised. Today, we are confronted with the figure of mass authorship—alongside the tradition of individual authorship.

But what kind of democratisation is it? And can talk about "authorship" as such in relation to pl Facebook? What is "authored" there? Isn't Face utterly consumerist and market-driven tool that ing to do with emancipation or democratisation soever? And furthermore: how can Facebook a such tools become productive in an exhibition context?

LIND The way I see it, "the curatorial" can go beyond "traditional modes of authorship", but it does not have to do this. The curatorial is a methodology whose two most prominent features are, on the one hand, a specific combination of art, issues, contexts, groups of people, etc. that then is employed to go beyond "business as usual". To take things further than the already known—further than the status quo. It is in other words, to my mind, a way of working that does not want to buy into consensus culture. This can certainly happen within the framework of traditional authorship, meaning a classical curator, or collectively. The other prominent feature is that this method can be used by people with various capacities in the art world; i.e., by an educator, a fundraiser, a curator, and for sure also, by an artist.

How would you then differentiate "the curatorial" from what you call "business as usual" curating? How can this methodology not be driven by consensus?

But what kind of democratisation is it? And can we still talk about "authorship" as such in relation to platforms like Facebook? What is "authored" there? Isn't Facebook an utterly consumerist and market-driven tool that has nothing to do with emancipation or democratisation whatsoever? And furthermore: how can Facebook and other such tools become productive in an exhibition or artistic context?

LIND The description above indicates that it is a way of orchestrating a number of components in such a way that you go beyond the given, which is specific to time and place. And if you go beyond the given, it tends to mean that you do not comply with the consensus-principle.

VIDOKLE Tools can be used for all sorts of things. They made really good use of Facebook in Egypt and Tunisia recently…

LIND I am interested in other forms and terms of engagement with art. How a public, or semi-public space can be produced collectively between artists and others, including visitors to art institutions. This is slow and extremely labor-intensive work but, at the moment, it seems the more challenging to me. "Viewers" is too tied to the visual, and to the paradigm of display, which most of the time is based on passivity, to be useful.

GROYS Well, every authorial production uses exist
be said about publishing houses, exhibition spaces
forms—like Facebook. Still an author can use them
what? Platforms come and go—but some interesti
individual sites on Facebook are not so interesting.
kills a lot of people—his Facebook site becomes in
described earlier as contextualization by authorshi
in the context of Facebook but also in the context
book—but it is connected to the text by the same s
disappears, the material from this particular Faceb
example, criminal archives. Thus, interesting texts
to another—and can survive the death of their platf
external to these platforms. If not—then not.

What other possibilities of (curatorial) engagement are possible?

GROYS Well, every authorial production uses existing means for its distribution. The same can be said about publishing houses, exhibition spaces, etc. They all are commercially driven platforms—like Facebook. Still an author can use them for his or her own purposes. And you know what? Platforms come and go—but some interesting works remain. For example: In general, individual sites on Facebook are not so interesting. But if one kills somebody—especially, if one kills a lot of people—his Facebook site becomes interesting. It is a good example of what I have described earlier as contextualization by authorship. A certain text is seen in this case not only in the context of Facebook, but also in the context of a killing that took place outside of Facebook—but it is connected to the text by the same signature. And even if Facebook as a platform disappears, the material from this particular Facebook site has a chance to enter other, for example, criminal archives. Thus, interesting texts and images are migrating from one platform to another—and can survive the death of their platforms if they have authorial contexts that are external to these platforms. If not—then not.

LIND Precisely the shared effort to generate a situation where exchange outside the box can happen, interaction that does not always, automatically and subserviently, accept dominant patterns of consumption and other forms of capitalist procedures. Where art is the main part of the mix. I am also in favour of the possibility of contemplation, but not as the norm.

The whole conversation developed in a very different direction than initially anticipated, namely by highlighting the different ways curatorial practices can be conceptualised and how modes of curating that go beyond singular authorship can be imagined. It seems fruitful to return back to one of the starting points for this dialogue, that is to say: the exhibition as medium and how the exhibition as such has the possibility to transcend any classical author-function. Why is there such an unavoidable insistence on conceptions and terms of authorship from many sides? And—particularly on the reception-level—would it not be more pertinent to finally abandon the author completely, to overcome a person-centered way of contextualising exhibitions?

LIND It is not unavoidable, unless you want it to be. You are runnin
skewed image by claiming it to be unavoidable. There are plenty of e
make an effort to look beyond the nearest mainstream program or ma
"project exhibitions" that Marion von Osten has initiated, like **Atel**
München in 2003 and **Project Migration** at the Kölnischer Kunstve
collaborators. Here, it is most productive to look at the outcome. C
Shedhalle in Zürich in the late 90s; or **Group Material**'s many exhibit
1979-1996. Or the complex **No Ghost Just A Shell** (2002-2003) proj
direct our attention to **Eastside Projects** in Birmingham, **CIA** in Bu
Image Collective in Cairo, or **Parallel Aksjon** in Oslo.

GROYS The notion of authorship is what differentiates between the artist and an industrial worker. The artist signs his or her name under the product—the worker does not, and has no sovereignty over his or her work—even in relative terms. Abolishing authorship means the proletarianization of art and artists under the condition of Capitalism—a reversal of the Marxist idea of turning the worker into the artist. Well, this is precisely what is under way. It makes no sense to argue for this development—we are in the middle of it.

LIND It is not unavoidable, unless you want it to be. You are running the risk of perpetuating a skewed image by claiming it to be unavoidable. There are plenty of examples out there, if you make an effort to look beyond the nearest mainstream program or magazine. Think of the various "project exhibitions" that Marion von Osten has initiated, like **Atelier Europa** at Kunstverein München in 2003 and **Project Migration** at the Kölnischer Kunstverein in 2005, involving many collaborators. Here, it is most productive to look at the outcome. Or what happened at the **Shedhalle** in Zürich in the late 90s; or **Group Material**'s many exhibitions and other projects from 1979-1996. Or the complex **No Ghost Just A Shell** (2002-2003) project. Today we can simply direct our attention to **Eastside Projects** in Birmingham, **CIA** in Buenos Aires, **Contemporary Image Collective** in Cairo, or **Parallel Aksjon** in Oslo.

VIDOKLE I very much like the idea of a proletarianization of art. When Karl Marx writes about the end of division of labor and narrow professionalisation, he describes a society where identity and social roles are extremely fluid:one day you can be a street cleaner, next day an engineer or an artist. There is no more alienation in this scenario (in a Communist society) and art becomes self-same with every-day life: it dissolves in life. For me this is a really compelling vision. Unfortunately, we do not live in a Communist society and dissolving under the condition of Capitalism is probably a kind of a suicide.

The email interview was produced in June 2011. The article was conceptualized in the style of an online blog and produced as a leporello before being transferred into the format of Displayer.

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Jérôme Bel (* 1964) is a Paris-based artist and choreographer. He studied at the Centre National de Danse Contemporaine of Angers (France) in 1984-1985 and danced for many choreographers in France and in Italy between 1985 and 1991. Bel's choreographic pieces often break down the traditional barrier between performer and audience, and pose questions about the nature of performance and dance. His works make the conditions of production and presentation apparent and question the concept of virtuosity and authorship, quoting other choreographers' works (**THE LAST PERFORMANCE**, 1998) or even claiming a piece as his own (**XAVIER LE ROY**, 2000).

Patricia Finegan studied for a degree in Design Management at the University of the Arts, graduating in 1988. Together with graphic designer, lecturer and curator, Tony Brook, she founded Spin in 1992. Spin has received national and international recognition, winning awards in print, television and cinema graphics, digital design, poster design and typography. In 2009, Patricia Finegan set up the publishing company Unit Editions in collaboration with Tony Brook and designer, historian and author Adrian Shaughnessy.

Boris Groys (*1947, Berlin) is a media theorist, philosopher, art critic and curator. He is currently a Global Distinguished Professor at New York University and Senior Research Fellow at the Karlsruhe University of Arts and Design. He is the curator of exhibitions such as **Traumfabrik Kommunismus** (Frankfurt, 2003-2005); **Medium Religion** (2008); and **Empty Zones: Andrei Monastyrsky & Collective Actions** (Russian Pavilion, Venice Biennale, 2011). Publications include: Art Power (2008); Ilya Kabakov. The Man Who Flew Into Space From His Apartment (2006); Dream Factory Communism: The Visual Culture of the Stalin Period (2004); and The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, and Beyond (1992).

Joan Jonas (*1936, New York) is a video and performance artist who's productions in the late 1960s and early 1970s were essential to the formulation of the genre. Her works encompass a theatrical approach of staging of live action, integrated video presentations and closed circuit video of the action, as well as props, costumes, and masks. In 1994, Jonas was honored with a major retrospective exhibition at the Stedelijk Museum, Amsterdam, in which she transformed six performance works into installations for the museum. Many of her pieces exist in different forms that are developed specifically for each work's media; e.g., video, performance, screening or installation.

Isaac Julien (*1960, London) is a London-based film and video artist who adresses questions of race and class, as well as gender identities, through the moving image in different forms of media, such as film, video, installation or documentary film. Drawing from film, dance, photography, music, theatre, painting and sculpture, his works create powerful visual narratives. In 1983, he founded Sankofa Film and Video Collective; he was a founding member of Normal Films in 1991. In 2008, Isaac Julien curated the exhibition **Derek Jarman** at the Serpentine Gallery, presenting selected works by this pioneering figure of British independent cinema in the 1970s, 80s and 90s.

Heinrich Klotz (*1935, Worms †1999, Karlsruhe) was an art historian, theorist of architecture and curator. He was founding director of The German Architecture Museum (DAM) in Frankfurt and the Center for Art and Media Karlsruhe (ZKM), as well as first vice chancellor of the University of Arts and Design (HfG) in Karlsruhe. In 1984, he produced DAM's widely acclaimed opening exhibition **Die Revision der Moderne. Postmoderne Architektur 1960-1980.**

Kuehn Malvezzi is an architectural firm founded by the architects Wilfried Kuehn, Johannes Kuehn and Simona Malvezzi in Berlin in 2001. Their work concentrates on Museum and exhibition design. Among the firm's completed projects are **DOCUMENTA 11**, and the **RIECKHALLEN** for the Flick Collection, Hamburger Bahnhof in Berlin. Their realizations for Museum Belvedere, Vienna or the Liebieghaus, Frankfurt are examples of Kuehn Malvezzi's critical approach to the reconstruction and reorganisation of contemporary and historic art collections.

Maria Lind (*1966, Stockholm) is an art historian, critic and curator. She was curator at Moderna Museet in Stockholm, co-curator of **Manifesta 2**, director of Kunstverein Munich and director of Iaspis in Stockholm. Between 2008 and 2010, she was director of the graduate program at the Centre for Curatorial Studies, Bard College. She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In 2010, Selected Maria Lind Writing was published by Sternberg Press. Since 2011, she is director of Tensta Konsthall, Stockholm.

Alex Rich (*1975, Caerphilly) is an artist working across disciplines. He lives and works in Penarth and London, UK. Recent projects include: **This is Serious**, Biel, Switzerland, (2011), a collaboration with Raphael Hefti exploring the condition of photography through objects; A **Recent History of Writing and Drawing**, ICA, London (2008), a celebration of the nuances of technology as a platform for dialogue in collaboration with Jürg Lehni; and, **Trattoria**, a restaurant that appears for one night only in unexpected places around the world, presented together with åbäke and Martino Gamper since 2004.

Stephanie Rosenthal is curator who, from 2000 to 2008, was responsible for contemporary art exhibitions at Haus der Kunst Munich. In 2006, she collaborated with curator Eva Meyer-Hermann on the exhibition **Allan Kaprow—Art as Life** an exhibition of Happenings through mediation, while also making the museum an agent for action. Since 2008, she has been Chief Curator of the Hayward Gallery, London, where amongst other exhibitions she presented, **Move: Choreographing You** (2010), and **Pipilotti Rist** (2011).

Ana Torfs (*1963) is a Brussels-based artist interested in the relation between text and image. Her works examine the processes of visualisation and translation—such as perception, interpretation or projection—often taking existing texts, like a play or a film dialogue, as a starting point. Torfs' transformative processes are reflected in her use of reproductive techniques—such as slide installation, film, video and photographic series—as well as xerography and silkscreen.

Sandra Umathum is a researcher on performance art theory, the aesthetics of post-dramatic theater and the relations of art and theater since the 1950s, and has written numerous articles and coedited various books on theatrical and performative phenomena. Since 2010, she has been guest professor at the University of Musik and Theater "Felix Mendelssohn-Bartholdy" in Leipzig. In 2008, she completed her dissertation on experiences in inter-subjective situations in contemporary exhibition art (Felix Gonzalez-Torres, Erwin Wurm, Tino Sehgal): **Kunst als Aufführungserfahrung** (Transcript 2011).

Anton Vidokle (*1965, Moscow) is an artist, curator and writer. As founding director of e-flux, he has produced projects such as **Next Documenta should be curated by an artist**, **Do it**, **Utopia Station** poster project, **E-Flux Video Rental**, **Martha Rosler Library**, **Unitednationsplaza**, and more recently, TIME/BANK. In 2010, he published the article, Art Without Artists? (e-flux journal #16), that examined the role of curators vis-a-vis artists.

Herman Sorgeloos / 007, 018 (02, 03, 05)
Bel – Refinaria filmes / 018 (01)
Anna Van Kooij, Jérôme Bel / 018 (04)
association R.B. / 018 (06)
Marco Caselli Nirmal, Jérôme Bel / 019
Mussacchio Laniello, Jérôme Bel / 020
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David Heald, The Solomon R. Guggenheim Foundation New York / 049
Ana Torfs / 061, 081-112
Photograph: Achim Kukulies / 102-103
Babette Mangolte, Joan Jonas / 115
Beatrice Hellingers, Joan Jonas / 128
VG BILD-KUNST, Bonn 2012 / 133, 140, 141
VG BILD-KUNST, Bonn 2012; Photograph by Ulrich Schwarz / 143, 150, 151, 154
Kuehn Malvezzi / 152, 153
Unit Editions / 157, 165-228
Julia Brandes / 233, 235
Heinrich Klotz – Bildarchiv der HfG Karlsruhe / 236-254
Evi Künstle / 257, 259
HfG Karlsruhe, Nic Rauch / 261-268
HfG Karlsruhe, Kilian Fabich / 273-282
HfG Karlsruhe, Valeska Höchst / 287-298
HfG Karlsruhe, Johanna Hoth / 303-309
HfG Karlsruhe, Mira Schröder, Peter Maximowitsch / 311
Alex Rich / 314, 315
Balthasar Burckhard / 317

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